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Musical Courier

- ARTISTS ARE NEEDED AT FRONT
- SMETANA'S MUSIC FIGHTS ON
- NOVELTIES IN CONCERT HALLS

ANNE BROWN

Appearing in the Film, Rhapsody in Blue,
Based on Life of George Gershwin

MARCH 5, 1944
20 cents

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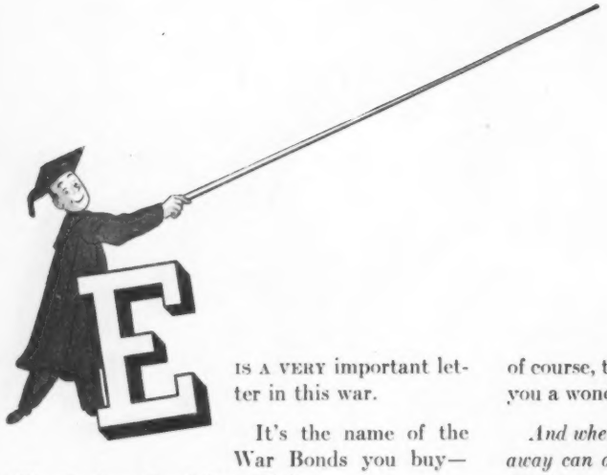

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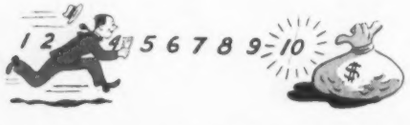

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WAR BONDS to Have and to Hold

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MUSICAL COURIER

Whole No. 3087 NEW YORK, MARCH 5, 1944 Vol. CXXIX—No. 5

Season and Tour Planned By New Opera Company

Plans for a 26-week season at the Center Theatre, New York, opening in October and preceded by a summer tour, which probably will start in Newark, N. J., in May and continue to the Pacific Coast, are being made by a new operatic organization reportedly backed by the Rockefeller interests in New York.

According to information received by the Musical Courier, Gaetano Merola, director of the San Francisco Opera Company, may come to New York as musical director and general manager. It is reported that the company will have backing to the extent of $3,000,000.

Although plans are still in the formative stage, conductors under consideration, in addition to Merola, are said to include Albert Coates, Dimitri Mitropoulos (who has never conducted opera in this country), Ernst Knoch, Pierre Monteux and Charles Adler.

Will Present Young Artists

As a nucleus, the organization intends to present young artists, some of whom have had Metropolitan Opera experience. Guest stars, of "name" importance, also would be engaged for specific performances. It is planned to give young artists experience on the road before bringing them to New York. At the time of going to press, no contracts had been signed with artists or conductors.

According to the Musical Courier's informant, no opposition to the Metropolitan Opera is contemplated, but those in charge feel that too little opportunity is given to young artists in opera in this country. This the new company proposes to do.

Countrywide Television Chain Projected by NBC

Plans for a coast-to-coast television network, to be completed within five or six years, are being made by the National Broadcasting Company, it was announced by Niles Trammell, president, on March 1 in a statement to the 145 affiliates of the chain. By 1945 New York and Washington will be linked; the following year New York and Boston, Washington and Charlotte, Terre Haute and St. Louis and Los Angeles and Phoenix will be tied in. In 1947 a southern route will be developed and completed the following year together with added parts of the Mid-west. As soon as materials are available, Trammell said, a television station will be erected in Washington. At present nine such stations are operating, three in New York, one in Schenectady, one in Philadelphia, two in Chicago and two in Hollywood.

Philadelphia Dell Concerts to Open June 19

PHILADELPHIA.—The 15th season of Robin Hood Dell Concerts starts on June 19 and continues for seven weeks, concluding on Aug. 4, with programs presented four times weekly. The 90 musicians will be selected largely from the Philadelphia Orchestra. David Hocker, for the fourth year, will be manager. Henry E. Gerstley is president of the sponsoring organization, Robin Hood Dell Concerts, Inc.

SOLDIERS AT FRONTS WANT GOOD MUSIC; ARE ARTISTS "LETTING THEM DOWN"?

By CAPT. BERYL RUBINSTEIN, AUS

This story has to do with the entertainment of American soldiers in the North African Theatre of Operations. It has to do particularly with the taste and desire of American soldiers for good music. It deals with the situation as it is, and with improvements that could and should be made in it.

There are two sources of entertainment for soldiers,—that which they make for themselves, and that which is brought to them. In the ranks one will find many different degrees and types of talent. Soldier entertainment by and for soldiers constitutes a large part of their recreation.

Entertainment, like everything else, increases in value as it becomes more difficult to obtain, and appreciation of it is in proportion to scarcity. When men have been without entertainment for a long period of time, anybody who does anything on a stage, "classical" or "popular" music maker, juggler, comedian, good, indifferent, or execrable, is received by the audience as though he were the last word in everything superlatively fine. As a matter of fact, unless I've lost my perspective, some of it really is good. I suppose some of it is very, very bad, but that doesn't seem to make a lot of difference. It's fun, if for no other reason that that we are doing it ourselves.

Charms of the Variety Show

The variety show, easily arranged, is the one predominantly in vogue over here, where there is neither time nor equipment for the preparation of a large and elaborate stage production. Interestingly enough, amid all the welter of boogie woogie and home grown corn, it is the "classical" singer or instrumentalist who makes the biggest hit. Give the boys a pretty good singer or a fair violinist (a classical pianist must be really good) and the show is stopped. Here is a story to illustrate the point.

A few weeks after the termination of the Tunisian campaign, I was sent on temporary duty to a certain replacement battalion to do what I could in the way of a general Special Service program.

For those who do not know what a replacement battalion is, it should be explained that it is an organization whose members are assigned to it temporarily, pending permanent assignment elsewhere. It can number as high as 3,000 men. Some of the personnel are from combat units which have seen front line action; they are in the replacement battalion for physical re-examination, or for re-classification, this latter meaning that they have not been found satisfactory in their previous assignments. Some are casual officers and men recently arrived from the States, and are in the battalion awaiting initial assignment.

The atmosphere of a replacement outfit is not cheerful, and organization spirit is difficult, if not impossible, to promote. No one knows anyone else or seems to want to know anyone else beyond greeting acquaintance. Under such conditions it can readily be seen that Special Service has a very important mission to fulfill. (For those who do not know what Special Service is, the simplest explanation is that it deals with all Army personnel activities other than purely military ones and includes recreation, entertainment, and athletics.)

Quick Changes of Cast

Among other things which I attempted in the aforementioned replacement battalion was an entertainment program. The only talent available was that within the unit itself. When one realizes that replacement personnel is subject to departure at any hour of any day on very short notice, the difficulties

(*Please turn to page* 5)

AT GALA CONCERT FOR BENEFIT OF DANISH REFUGEES IN SWEDEN, organized by Lauritz Melchior and given at the Metropolitan Opera House on Feb. 17. In foreground, left to right, Ignace Strasfogel; Norwegian Ambassador W. Morgenstierne; Alexander Brailowsky, and George Szell. On platform, left to right: Mr. Melchior; Karin Branzell; two unidentified men; Crown Princess Märtha of Norway; Crown Prince Olaf of Norway; Prince René de Bourbon; Princess Margrethe of Denmark; Henrik Kauffmann, Minister of Denmark; Harriet O'Rourke, and Herbert Janssen.

Municipal Center Launches Its Own Operatic Series

The New York City Center Opera Company, recently formed by the sponsors of the new municipal movement in music, drama and the dance, opened its activities with two performances of Tosca, three of Martha and three of Carmen.

Inaugurating the series was Tosca, Feb. 21, with Dusolina Giannini, Mario Berini, George Czaplicki, Sidor Belarsky, Hubert Norville, Emule Renan. Laszlo Halasz conducted. It is pleasant to say that the audience was agreeably surprised at the musical excellence of the performance, the principals being altogether satisfactory, and Halasz' baton direction showing firm command and stylistic taste. The orchestra could well have been larger, and the scenery more elaborate, but the fine singing and convincing characterizations made ample atonement.

Giannini's Tosca was a finished piece of vocalism and ardent acting. Berini's vibrant tones and impassioned delineation seemed made to order for the role of Mario. The Scarpia of Czaplicki proved to be a sensation. Subtly malevolent and yet savagely sensual, he portrayed the police chief exactly as Sardou intended in his play, and the baritone's robust tones and meaningful delivery completed the masterful presentation. The audience was demonstrative in its enthusiasm throughout the evening.

Martha Revived

Martha was the next offering on Feb. 22, again with Halasz on the conductor's stand. The work was sung in English and in a new version by Vicki Baum and Ann Ronell. There were some cuts and transpositions and a bit of spoken dialogue, with the result that the opera took on something of the character of operetta. However, the general effect was pleasing. The Englishing succeeded in bringing well-fashioned and witty

(*Please turn to page* 19)

George A. Kuyper to Manage Chicago Symphony

CHICAGO.—Appointment of George A. Kuyper, of Boston, as manager of the Chicago Symphony, to succeed the late Henry E. Voegeli, was announced on March 2 by Edward L. Ryerson, president of the Orchestral Association. He assumes his duties on March 15.

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Sixty-Fifth Year
March 5, 1944

Cincinnati Symphony Season "In Doubt"

By MARJORIE GARRIGUE

At this moment no one can say whether there will be a 1944-5 Symphony season in Cincinnati. Negotiations are under way to solve the financial problem, and the general hope of the Cincinnati music-loving public is that a solution will be reached in the near future.

The mid-winter deluge of an extraordinary music season attained grandeur with the performances of Fritz Kreisler with the Cincinnati Symphony under Eugene Goossens at the extra concerts of Feb. 19 and 20.

Because of limited transportation facilities, no tours have been made by the orchestra this winter except the short journey to Louisville. Instead, the three extra pairs of concerts with Grace Moore as the first soloist, followed by that of Kreisler and one more to come, with a number of "Pop" programs under the direction of Reuben Lawson, have filled the gap—and, to a large degree, the purse of the Symphony Association.

The regular pairs of Symphony Concerts have continued to excite admiration and applause. Argentinita and her Spanish Dance Ensemble were featured in the Symphony concerts of Feb. 11 and 12.

Alexander Brailowsky was soloist with the orchestra under the direction of Goossens in an all-Rachmaninoff program. Brailowsky played the Second Concerto in C minor in a thoroughly capable manner.

The Matinee Musicale Club recently presented two outstanding singers. Lotte Lehmann gave a song recital of rare and exquisite artistry. James Melton, tenor, sang to a large and enthusiastic audience with captivating informality.

Peter Paul Loyanich, brilliant 17-year-old pianist and pupil of the late Leon Conus of the College of Music, repeated the program he had played in Town Hall, New York, here at the Odeon to a capacity audience. Young Loyanich was so sure, competent and unaffected that he gave the impression of a first-rate young pianist destined for the highest honors in the concert field.

The Cincinnati Concert Management contributed two more delightful evenings of music in Taft Auditorium. Robert and Gaby Casadesus were presented in a program for one and two pianos. Zino Francescatti, violinist, gave a performance that exhilarated the enthusiastic audience.

CLEVELAND ORCHESTRA EXECUTIVE HONORED AT DINNER

Mrs. Adella Prentiss Hughes, Vice-President of the Cleveland Orchestra, at a dinner given in her honor on Feb. 12 by Dr. and Mrs. Milton L. Berliner in New York. Left to right, Mrs. Louis Rorimer; Wilfred Pelletier, conductor of the Metropolitan; Mrs. Hughes; Lauritz Melchior and Rose Bampton, of the Metropolitan; Dr. Berliner, Mrs. Melchior, and Mrs. Berliner.

CLEVELAND

By ROSA H. WIDDER

The management of the Cleveland Orchestra has just announced the engagement of Vladimir Golschmann to conduct 12 of the regular 20 pairs of concerts next season. The remainder will be divided between Eugene Goossens and Sir Thomas Beecham, with associate conductor Rudolph Ringwall taking over two performances, besides the usual number of Popular Twilight and Children's Concerts.

The procession of guest conductors to replace Erich Leinsdorf, now in the armed forces, has been led by Frank Black, who made his initial bow in an orthodox program consisting of Beethoven's Egmont Overture, Brahms' Second Symphony, and Wagner excerpts from Lohengrin, Tannhäuser and Walküre. Black knows the preferences of audiences, having served over the air waves these many years.

More sparkling and exhilarating was the program conducted by the brilliant Eugene Goossens, who included two movements of his own First Symphony, Skilton's Transcription of a Handel Gigue, Sarabande and Fugue, Ravel's Valses Nobles et Sentimentales and the Introduction and March from Rimsky-Korsakoff's The Golden Cockerel. Mr. Goossens' flair for the big line and his virtuosity were clamorously acknowledged by an enthusiastic audience.

The soloist was Concertmaster Tossy Spivakovsky, his vehicle on this occasion being the Brahms Concerto. Its delivery was marked by notable tonal beauty and warm glow of human emotion. There were eight and ten recalls at the two performances. Mr. Goossens excelled in his collaboration and shared in the ovation.

Notables in Recitals

Before an almost sold-out house in Public Music Hall, Nathan Milstein was cheered and encored for his mastery of his instrument. His program ranged from Vitali through Bach and Brahms, to Paganini, Sarasate, Liszt and Mussorgsky, the two last composers in the violinist's own arrangement. Valentine Pavlovsky gave ample support at the piano.

The Cleveland Concert Course, under Mrs. Brudno, also presented Marian Anderson in one of her fabulously moving recitals. Franz Rupp at the piano was the last word in artistry and sensitive support.

Closing the Friday evening series of this concert course was Ezio Pinza in one of his most superlative moods. Throughout his recital the basso gave generously of his finest artistry, vocally and in interpretation and 2,500 who braved the worst blizzard of the season were amply repaid.

Frank Black again took charge of the Cleveland Orchestra when Josef Hofmann appeared as soloist in the Chopin F minor Concerto. This was a rather subdued performance, with the wonted meticulous Hofmann technique. A sold-out house greeted the artist, who holds his audience with his authoritative pianism. Schubert's Unfinished Symphony and Tschaikovsky's Fourth completed the program.

Dance Programs

Lenore Pasch exhibited her original dance ideas at the Cleveland Museum of Art. She combines the classic with the modern and evolves an individual technique. Two of her numbers were written for her by Cleveland composers, Maurice Goldman and Vivien Harvey Slater, the latter providing the fine piano accompaniments. A large audience was enthusiastic.

For the first time, Mia Slavenska and her troupe of finely trained artists appeared at the Music Hall in a diversified, artistic program. All her offerings were highly imaginative; especially fascinating was her passionate portrayal of Salome. Colorful folk dances from her native Yugoslavia, a trilogy to the music of Chopin's E minor Concerto, ably performed in a two-piano arrangement by Joseffy and other dances to Debussy and Tschaikovsky were featured.

The first in the chamber music concerts by the Artists' Committee for Allied Victory was presented by the Cleveland musicians, Felix Eyle and Jenoe Antal, violins; Milton Thomas, viola, Richard Kapucinski, cello, and Jaques Posell, bass performing the Schubert Octet, op. 166, with the woodwinds by Gino Cioffi, Philip Farkas and George Goslee. Hugo Wolff's Italian Serenade and Mozart's C major Quintet completed this interesting program.

VLADIMIR GOLSCHMANN

has been re-engaged for next season as conductor of the St. Louis Symphony and also will be guest conductor for ten weeks with the Cleveland Orchestra. Mr. Golschmann has conducted the Boston Symphony in seven concerts this season and makes his second appearance of the season as guest leader of Les Concerts Symphoniques de Montreal on April 1 and 4.

Stokowski Selects Solo Members of N. Y. City Symphony

Leopold Stokowski, conductor of the new New York City Symphony, has selected Roman Totenberg as concertmaster. Mr. Totenberg served in a similar capacity for the New Friends of Music Orchestra, but has lately been appearing as a solo recitalist. Janos Scholz, formerly a member of the Roth Quartet, is solo cellist. René Le Roy, a member of the Le Roy-Scholz-Foster ensemble, will be solo flutist. George Finch heads the second violin section. Harold Coletta is solo violist; Robert Bloom, solo oboist; Aaron Gorodner, first clarinetist; Georges Grisez, bass clarinetist; Rudolph Puletz, solo horn; Abe Katz, first trumpeter; Albert E. Clarke Jr., trombonist; Lucile Lawrence, harpist; and Vincent Vanni, tuba and personnel manager.

Marjorie Lawrence As Isolde in Metropolitan Benefit

In a special performance of Tristan and Isolde to be given at the Metropolitan Opera House on Tuesday afternoon, March 14, for the benefit of the Grenfell Association of America, Marjorie Lawrence will sing Isolde for the first time in the United States. Lauritz Melchior will be the Tristan, and other roles will be sustained by Kerstin Thorborg, Julius Huehn and Emanuel List, with Sir Thomas Beecham conducting. Miss Lawrence sang Isolde under Sir Thomas' baton at the Montreal Festival two seasons ago.

Federation Extends Contest

The National Federation of Music Clubs has extended until May 15 the closing date of its contest for $2,000 in war bonds offered by Donald Voorhees, conductor, for the amateur musical programs "most effectively serving the war effort." The judges are Dorothy Dunbar Bromley, Harry Bruno, Dr. Howard Hanson, and Howard Barlow.

Verdi Requiem to Aid Red Cross

A special performance of Verdi's Requiem will be given at the Metropolitan Opera House on the evening of March 28 as a benefit for the Red Cross. Bruno Walter will conduct, and the soloists will be Zinka Milanov, Kerstin Thorborg, Charles Kullman and Nicola Moscona, who with the orchestra and chorus of the opera house will donate their services.

N. J. Music Educators Hear Carson Address

Leon Carson, vocal teacher of New York, was guest-speaker at the Feb. 16 meeting of the Music Educators Association of New Jersey, in Newark, N. J. Mr. Carson spoke on The New Outlook for Music, which included interesting references to the young musician of today and the existing musical and commercial influences for and against his normal development; the necessary preparation on the parts of teachers for handling the emergencies of the post-war period; the need for better musicianship acquirements by the young musicians; the possibilities of opera in English, adequate protection for the American teacher, and the bill now in Washington covering proposed social security benefits for the self-employed musician and others in the music world.

Philharmonic at West Point

The New York Philharmonic-Symphony plays a special concert for the cadets at West Point in the U. S. Military Academy War Department Theatre on Saturday night, March 11. Bruno Walter will conduct the first half and Leonard Bernstein the latter.

Leinsdorf at Camp Lee

CAMP LEE, VA.—Erich Leinsdorf, conductor of the Cleveland Orchestra, is taking his basic training at this Army post.

Are Musical Artists Failing Our Men at the Front?

(*Continued from page 3*)

of planning ahead become apparent. Friday was set for the first show, and I started organizing it on the Monday before. Equipment on hand consisted of one so-called piano and one guitar. By Wednesday the program was set,—ten acts in all.

Friday at noon the personnel of eight of those acts was alerted, and on its way two hours later, leaving me with one man who could sew buttons on his chest, and another man who could eat electric light bulbs, razor blades, and other dainty morsels of the same general description. So I hunted around, and managed to find a corporal who said he was a very good "emcee" and, more important, he knew several men in the battalion who had been reported to him as being good talent. Between us we managed to round up enough acts for an hour and a half show. There was no time, of course, to try out the acts in advance; it was strictly a grab bag affair. But luck was on our side, and the show was a success from start to finish.

The point of this long story is that the very special enthusiasm of the evening was reserved for a violinist (he happened to have his violin with him) who played passably well such things as Massenet's Elegy, the Meditation from Thaïs and Schubert's Ave Maria, and a pretty good baritone who sang Italian operatic airs and folksongs. The audience simply would not let them go. The soldier boys were pleased, and no one who has not been part of a pleased soldier audience can know what enthusiasm really is.

Records Are Good, But . . .

Probably not more than seven per cent of our men would go out of their way to listen to "classical" music, with which they have had no previous acquaintance. That is a small amount so far as percentage is concerned, but it is a lot of men when numbers are calculated. Those men are not only accustomed to serious music, but they are on familiar terms with it, and over a period of years it has come to be an emotional necessity to them; the lack of it is a very real deprivation. On rare occasions there are recitals or concerts, and there are always large audiences for them. Concerts of recorded music take place more frequently, and they too are very well attended.

Parenthetically, I should like to acknowledge the splendid work being accomplished by Armed Forces Master Records, Inc. That non-commercial organization has sent out 400 libraries of serious recorded music to the U. S. Armed Forces, each library containing approximately twenty complete symphonic works and several single discs. The records themselves are a gift of the listeners of Station WQXR of New York City.

I urge more and continued support of this project. The records serve many valuable purposes, not the least of them being the spiritual sustenance which they give the hospitalized. We started a series of weekly concerts with our records. We have given six so far. We had an audience of four for the first one. Each successive concert had a larger attendance, to the point where the last one attracted seventy-five! We are continuing the series and anticipate having to move into larger quarters.

Besides these concerts, we lend the records to units which wish to include an occasional evening of serious music in their Special Service activities. We have requested fifty libraries of serious recorded music from the War Department for distribution in the North African Theater of Operations.

Need of Civilian Entertainers

All the foregoing is leading me by degrees to the chief reason for writing this article.

We have had many civilian entertainers from the States in this Theatre. Some of them are world famous, and some of them are comparatively unknown. All of them have taken time from work which earns them large incomes to come over here to do their bits. They have amused and diverted many thousands of men.

One must not make the mistake of regarding entertainment for soldiers lightly, as something just to while away an occasional hour or two. It is much more than that. To men living abnormal lives under abnormal conditions it can influence men toward emotional balance when army routines might pull them in the opposite direction. It brings self-forgetfulness, gaiety, and laughter to men who may be sombre in mind and sick at heart. It may justifiably be regarded as a beneficent spiritual medicine. Believe me, if you've never been far from home, if you've never yearned to be with the people you love and know you can't be for an indefinite while to come, if you have no place to go, and couldn't get there if you had, if you don't make friends easily, if you can't be one of the gang which is your daily association, then you don't know how beneficent that medicine can be.

So much for movie stars, and dancers, and blues singers, and accordion players, and comedians, and all the rest. Heaven bless them and send us more of them!

ON A VISIT TO MALTA
in December, 1943, Capt. Rubinstein gave a concert for British troops and civilians. This photograph was taken at the time.

Where Are the Celebrities?

Now I finally come to my point, which is the contribution of our concert, recital and operatic musicians to the war effort. When I use the word "contribution," I do not have in mind the performances given by our well-known musicians within the continental confines of the United States. Without a doubt those performances are worth while and deeply appreciated. What I am writing about is the greater need for such performances in an overseas Theatre such as ours.

So far as the North African Theatre of Operations is concerned, that need has not only not been filled, but it seems to have been actually and totally unrecognized by the civilian musicians of our country. I do not know what has or has not been done by American musicians in other overseas Theatres of Operations, but in this one, during the seven and a half months I have been stationed here, not a single American musician of note or otherwise has put in an appearance. What in the world is the matter with them? Are they so busy playing and singing in Star Concert Courses over the United States that they simply don't have time to bother about the boys? Do they think they are not needed? Are they apprehensive about the trip and spending a few weeks amid the inconveniences of a War Zone? Or does it simply not occur to them at all?

I can think off-hand of twenty-five musicians whom our boys would rush to hear on name alone. Singers would be in greatest demand, then violinists, and finally, pianists. The situation for pianists would be a little more difficult than for singers and violinists because pianos on which a solo pianist can do himself justice are few and far between. Even so, there are now at least twenty large centers where our soldiers are stationed and where good pianos are available. A large number of soldiers can be played to in twenty recitals, and don't doubt that our soldiers want to hear them! So far as our better known singers and violinists are concerned, they could do their stuff for more men in six weeks over here than they could in a year of civilian appearances.

Wanted: A Symphony Orchestra

It may be impracticable, because of wartime transportation demands, but I should like to see a symphony orchestra brought over here to play for the men; an orchestra, say, of forty-five or fifty players. My idea is that a few of the best players from each of our first-rate orchestras should be brought together, rehearsed for a couple of weeks by one of our top-flight conductors, and come over here, top-flight conductor and all, for a tour of this Theatre. Such a project would not only receive an enthusiastic welcome from our soldiers, but it would also redound to the credit and prestige of every organization and individual taking part in it.

This is a total war. A total war is one in which everybody must take part. After this war a lot of questions are going to be asked. A lot of men and women will have to square things with their consciences somehow, and for many of them it is not going to be easy. But that is their lookout, and I am not interested in their consciences. What I am interested in primarily is getting things done for the men. Secondarily I am interested in having the profession of which I am a member do its share. So far as I know, it is not doing its share now.

The war is not over yet. There is still time.

A CONCERT FOR SOLDIERS IN AFRICA

Edwina Eustis, mezzo-soprano, singing on an improvised army stage, with Capt. David Blair McClosky, baritone, and with Marion Carley as accompanist. Miss Eustis toured North Central Africa and Egypt under the auspices of USO-Camp Shows, appearing outdoors in many cases, in order to accommodate the large audiences, also in hangars, recreation and mess halls. One exception was at Asneara, in Eritrea, where the concert was given in the Opera House. (Photo by USO-Camp Shows, Inc.)

Capt. Beryl Rubinstein, composer, pianist and director of the Cleveland Institute of Music, enlisted in the United States Army soon after the entry of this country into the war, and is now stationed in North Africa. His article constitutes a ringing challenge to those in charge of arranging musical programs by noted visiting artists for troops in this war theatre.

A checkup made by the Musical Courier reveals that, at the time of going to press, such entertainment has chiefly consisted of "variety" programs, mostly of popular nature. Very little musical talent of the higher type has been heard in the Middle East. Artists who have visited this theatre include Nelson Eddy, baritone, and his accompanist, Theodore Paxson; Larry Adler, harmonica virtuoso; Edwina Eustis, mezzo-soprano, the latter heard with Capt. David Blair McClosky, baritone, and Marion Carley, her accompanist. Several name band leaders, radio, theatre and motion picture personalities were among the entertainers sent out by USO, 311 of whom are active now in all theatres of war outside the U. S.

VIEWING AMERICANA EXHIBITION

presented by the Edward B. Marks Music Corporation at Rockefeller Centre, New York, are Alexander Gretchaninoff, Russian composer, seated, and standing behind him, Elie Siegmeister, American composer and conductor. At left is Paul Klepper, general manager of the publishing corporation, and at right, N. Frederick Munson, head of its educational department.
(Photo by Cosmo-Sileo, N. Y.)

WASHINGTON

The National Symphony Orchestra, under Dr. Hans Kindler, conductor, has had an exciting series of events in Constitution Hall since the new year began. Outstanding was the honor conferred on Dr. Kindler, of the Order of Orange Nassau, by Dr. Alexander Loudon, the Netherlands Ambassador, and the Bruckner Medal, given on behalf of the Bruckner Society, by Justice Roberts of the Supreme Court. The whole Symphony Orchestra personnel was entertained at the Russian Embassy, where they saw a charming movie with music by Kabalevsky.

In recent concerts, the great Chilean pianist, Claudio Arrau, was soloist in the Brahms D Minor Concerto. Honors must also go to Yehudi Menuhin, violinist, who with the aid of Antal Dorati, guest conductor of the National Symphony, gave a magnificent first performance of the Bartok Concerto. Both conductor and soloist were given a tremendous ovation, rightly deserved for their thrilling performance. At the sixth "15-30" Concert, Charles O'Connell was the guest conductor.

Dr. Kindler has brought many first performances in Washington, to Constitution Hall this year. Among them are the Second Symphony of Kabalevsky; American Salute, by Gould; the Elgar Concerto in B Minor for violin, played by Albert Spalding. Also heard have been Juanita Carter as soloist in the Mahler Fourth Symphony; a stunning concert employing the joint talents of André Kostelanetz, conductor, and Lily Pons; and Shura Cherkassy, brilliant piano soloist in the Shostakovich Piano Concerto.

The Federal Employees' "Command" Performance, on Feb. 16, is the latest innovation. Ballots were printed in the local newspapers, on which Federal employees could list their musical desires. From the results of this poll, Dr. Kindler arranged a very attractive and popular program.

The Washington Grand Opera Association gave its first performance of the year at Constitution Hall, presenting Traviata. Alexander Sved was outstanding as the elder Germont.

Howard University presented Todd Duncan, baritone, assisted by William Allen at the piano, in a song recital of variety and beauty. Songs of Strauss, Brahms, Rachmaninoff, Negro spirituals and Gershwin, were done with style and excellent projection.

The introduction of Zino Francescatti, violinist of great brilliance, marked the Philadelphia Orchestra's Concert on Feb. 1. The soloist was heard in a breathtaking version of the Paganini D Major Concerto. Mr. Ormandy introduced The Four Freedoms, by Bennett, and Ravel's Daphnis and Chloé, second suite.

The Dance Theatre, directed by Erika Thimey, presented Ludus de Anti-Christo at the Margery Webster School.

LEAH EFFENBACH

JENNIE TOUREL,

mezzo-soprano, has been engaged by the Metropolitan Opera Association and will make her first appearance as Mignon on March 16. Miss Tourel sang Carmen with the company in a Spring Season several years ago. She has been re-engaged as soloist in Handel's Samson with an ensemble of players from the Detroit Symphony on May 20 and 21, following an appearance with that orchestra last November.

BOSTON

By JULES WOLFFERS

Leonard Bernstein, young assistant conductor of the New York Philharmonic, returned to his home haunts to lead the Boston Symphony Orchestra through the second half of the 16th pair of Friday-Saturday concerts. After Dr. Serge Koussevitzky had directed a ravishing performance of Rabaud's smooth and suave La Procession Nocturne, followed by a beautiful reading of Schumann's "Rhenish" Symphony, the eminent conductor made way for his 25-year-old protégé.

Bernstein gave his fellow New-Englanders much to cheer about by his forceful, authoritative way on the podium, and by his powers as composer. His own symphony No. 1, "Jeremiah", received its first local hearing: Copland's entertaining and exhilarating genre piece, El Salon Mexico, was the final item.

"Jeremiah" proved to be readily accessible at first hearing. In three parts —Prophecy: Profanation: Lamentation —the work won instant appeal both by its excellent use of contemporary idiom and by its honest, heartfelt utterance. While the composer showed himself to be an apt student of current trends, he has also achieved originality and freshness. His instrumentation is first-class, he uses his thematic material to good effect and he had something worth while to say. The third part has a masterfully written solo for mezzo-soprano (in the original Hebrew from the Book of Lamentations) which Jennie Tourel sang with fervor and understanding. With the players and soloist with him at every step, the composer-conductor scored a well-deserved personal triumph.

For the 15th pair of concerts Dr. Koussevitzky was greeted by a rising orchestra and audience to welcome him back after an absence of several weeks. The list contained Beethoven's Leonore Overture No. 3; the Brahms Third Symphony; and Hindemith's Symphony, Mathis der Maler. The performances were of the usual high level associated with the orchestra under Koussevitzky. The Hindemith, particularly, was painted in glowing instrumental colors.

Recitals in the Hub

Among the fortnight's recitalists, violinist Joseph Szigeti, with the pianistic assistance of Andor Foldes, was heard by the swank Boston Morning Musicales audience at the Hotel Statler. The noted violinist presented works by Tartini, Bach, Beethoven, together with two groups of varied shorter pieces. The outstanding success of the program upheld the standards maintained by this series which benefits the Boston School of Occupational Therapy. For next season the Morning Musicales will present James Melton, Helen Traubel, Yehudi Menuhin, Ezio Pinza, Alexander Brailowsky and Lucia Albanese.

In Boston's Symphony Hall, Claudio Arrau played Beethoven, Chopin, Liszt, Debussy, Ravel and Granados with technical brilliance and well-controlled style. His individual approach and refined pianism won him the plaudits of the musically-wise audience.

Local composers were honored at the third program of the Boston Musical Guild, when works for voice, piano, and violin, written by resident musicians were heard.

In Other Centres

At Groton, Mass., at the Groton School, Private Robert Brink, young violinist now in the Army, was warmly received in a well-balanced program. His accompanist, Ethel Blackwell, was heard to good advantage in a piano group.

The Zimbler String Quartet (Boston Symphony men, Emil Kornsand, Harry Dubbs, Walter Trampler, Joseph Zimbler) played Haydn, Turina and Hugo Wolf, for a Wheaton College audience at Norton, Mass., with the precision, ensemble and tone that has distinguished the work of this foursome in previous New England engagements. Pianist Frank W. Ramseyer, of the College faculty, joined forces with the Zimblers for a stimulating reading of the Shostakovich Quintet.

CHIEF SPECIALIST
JOHN CARTER, USNR,

is a member of a group sent out from the Great Lakes Naval Training Station in Illinois to entertain service men on isolated Pacific bases. In civilian life, he is a tenor of the Metropolitan Opera Association.

"Met" to Repeat Ring Cycle— Cooper to Lead Parsifal

The success of the uncut evening Ring cycle at the Metropolitan has led to a decision by the management to give a repetition of the tetralogy at popular prices on four Saturday evenings at the end of the season. Dates are: Rheingold, March 18; Walküre, March 25; Siegfried, April 1, and Götterdämmerung, April 8.

Emil Cooper has been named to conduct two Parsifal performances, previously assigned to Erich Leinsdorf, now in the Army. The first will be a benefit for the Metropolitan Opera fund on the night of March 8, with a cast including Mme. Bampton and Messrs. Melchior, Janssen, Moscona, List and Olitzki. The only other performance will be the annual Good Friday matinee on April 7.

Columbia, S. C., Music Festival to Feature Americans

COLUMBIA, S. C.—Scores by contemporary American composers will be featured at the tenth annual Columbia Music Festival on May 5 and 6. Carl Bamberger, new conductor of the Southeran Symphony Orchestra, plans to present the cantata, I Hear America Singing, by George Kleinsinger, program director for the USO here; Gershwin's Rhapsody in Blue; William Schuman's Newsreel and two numbers by Morton Gould. The festival marks the end of the orchestra's season, which opens on April 1. Carroll Glenn, violinist, and Ezio Pinza, bass of the Metropolitan Opera, will be the soloists.

SMETANA'S MUSIC FIGHTS

By JAN LOWENBACH

SMETANA IN 1881
The picture, taken about three years before the composer's death, shows lines of suffering on his face. His opera Dalibor was given in concert form in New York on February 26.

March 2 marked the 120th anniversary of the birth of Bedrich Smetana, whose music voices the spirit of the Czech race with the most triumphant clarity, though its author departed this earth sixty years ago. In days of greatest trials for his people, that voice sounds more clearly than ever as a spokesman for ideals that remain vital despite the heel of the oppressor.

Colorful and indigenous of the soil as it is, with its lusty peasant dances and genial warmth of sentiment, and at times its heroic note, Smetana's music is more than just interesting sound. It is the incarnation of the expression of a humanitarian, national idea even in such works of his as have not a national idea. His people are alive with their love, their feelings, with their joy and their grief, with their gayety and sadness, as they arise from the good earth to the bright sunlight.

The whole music world has known the charming comic opera, The Bartered Bride, for about 50 years. This work has made famous the name of the composer and at the same time has made known the wealth of characteristic Czech melodies and rhythms in song and dance. It also has told of the humor and of the lyric feelings of these gay peasant folks. Well known everywhere, too, is the amiable symphonic poem, Vltava (The Moldau)—this charming description of a landscape—and the unique intimate confession of this composer in his string quartet, From My Life.

World Importance Misunderstood

But still, 120 years after the birth, and 60 years after the death of the artist, those outside of Bohemia are not completely aware of the paramount and deep importance of this composer. It was only after the victorious performance of The Bartered Bride by the National Theatre in Prague during the National Music and Theatre Exhibition in Vienna in 1892, that this opera conquered the outside world. But, as is well known, there are many other Smetana operas which remain virtually unknown to stages outside of Bohemia.

Apparently, one could explain this fact by the librettos, which sometimes are too much based on peculiarities of local color and national customs, and the difficulty of translating these things into a foreign language. Another explanation would be that even the expert musician compares them too much with the popular and successful Bartered Bride and makes this work the only measuring rule for style and expression. But each of these comparisons is as much out of place as would be an attempt to sum up Mozart's work only with Figaro and Verdi's with Il Trovatore.

A Guiding Light

More than ever, one has to be aware —and especially so in the present world crisis—of Smetana's importance, which does not rely only on one opera, one symphonic poem or string quartet. One has to know and to hear—and chiefly to hear—that Smetana has not only founded and even created the new Czech national music, but at the same time that he is the one who has developed this art to its highest degree. More than that, by his work he became the guiding voice of his people, the spiritual leader in all those difficult times through which the Czechs have had to battle in their troubled history, down to the present day.

Smetana's youth dates back to an historic period—dead by now—when the Austro-Hungarian empire was ruled by conservative absolutism and when the centralized Viennese system imposed Germanization upon the Slavic nations. All the high schools had been Germanized, and only after fighting for it for decades were the Czechs able to gain the privilege of opening such Czech schools (at about 1868). Smetana, himself was forced to go to German High Schools, and only when he was 40 years old, did he start to write Czech criticisms and articles for papers and compositions to Czech poems. But his personal national conception was always perhaps stimulated by an inner aversion to the customs of the rulers. If one reads his enthusiastic confessions about the Czech national idea, about the freedom of the people, in his letters and diaries, one can understand even less how the temporary usurpators of Bohemia today dare to declare Smetana a German. Such an idea is both stupid and nonsensical.

Smetana's National Consciousness

Already as a student, Smetana was fully conscious of being a Czech. He felt that he was "the instrument of a higher power" and that his art had to serve his people. He fought in the days of the Prague revolution in 1848 against Austrian soldiers, wrote marches for the revolting students and for the Prague National Guard. He composed, too, a marching song which glorifies the democratic spirit of the Hussites. And when Johann Herbeck (1856), who belonged to the circle of Liszt, contends that the Czechs were "only reproducing artists but no creators" Smetana swore that he would prove the contrary. His first symphonic poems follow the pattern of Liszt's program music, but they are imbued by Czech sentiment; Wallenstein's Camp, especially, in its folk scene and triumphant march at the end of the work, is the confession of the romanticism of his own nation.

In Goteborg, Sweden, Smetana during five years worked successfully and achieved increasing recognition. He returned to Prague at once when the National movement appealed for assistance, especially when he learned that the Czechs had decided to found a great National Theatre, in which the native opera should have its home.

He decided to serve this institution with his whole heart as a composer and conductor. In 1863, he wrote his first opera, The Brandenburgers in Bohemia, an ardent political confession. Musically, it is already a progressive work. Its hero is the Czech people themselves. They had already fought in 1278 against the Prussian Brandenburgians and revolted against their own Quislings. With the inspiring choruses, singing of freedom and liberty, the opera won a victory at once. This work was followed immediately by The Bartered Bride, first performed before the outbreak of the war of 1866, during which the country was invaded again by the Prussians.

Battle over "Wagnerism"

At long last, those two successes showed results. Smetana was called as conductor to the National Theatre in Prague. But soon there opened a campaign against him and the tragedy of his life began. When the cornerstone was laid for the new theatre, Smetana's third opera, Dalibor, was performed; a glorification of his music-loving and power-resisting people. For the first time he used *leit-motives*. At once, he was blamed by narrow-minded, primitive chauvinists that he was Germanizing the opera, that he was introducing Wagnerism, while his friends almost forced him to use even more the style of declamation and *leit-motive*.

But, obedient to his own impulse, Smetana realized before long: "We Czechs are a singing people, we can not take over Wagnerism. We have to deal with the peculiarities of our people and to choose our musical expressions in accordance with our own characteristic conditions. This means that the opera has to be a musical organism, completely like a symphony, but a symphony with melodies which grow from the spirit and the accent of the language and are based on characteristic harmonies which have been chosen in connection with the text guiding the action."

The battles about the new operatic style grew, and the excitement resulting from it may have brought about Smetana's tragic fate. After eight years of reforming activity as conductor of the opera he became, as is well known, stone-deaf. Heroically, he bowed to this ordeal. In one of his touching letters in which he describes his disease and his difficulty in concentrating, he says, "I have appealed to my spirit and it allowed me to visualize my works as they took form then in reality."

Spokesman for His People

The spirit was victorious. In his loneliness, he wrote works which show him at the peak of his musical and technical mastery. The tenderness of the spirit of his people and the national idea are conceived in its whole depth in those masterpieces. After the operas, Libussa, with its prophetic ending, The Two Widows, The Kiss, The Secret, The Devil's Wall, two string quartets, and excellent piano pieces, he wrote his symphonic cycle, My Country, which musically and ideally offers the gist of his life's work. This period represents the mature, rich, almost gigantic artist, the one who is almost unknown outside his own country.

Smetana in his music becomes the spokesman of love for the home country, the prophet of the firm hope in its peaceful resurrection, the herald of its future and liberty. This is not only a consequence of its rich musical imagination, but of the fact that he consciously lived with all national developments.

Prophecy of Victory

When it seemed that the political aspirations of the Czechs in all of Austria would be fulfilled, he wrote his opera Libussa, which ends with a vision of a mythical princess saying, "My dear Czech people shall not die." It is not by chance that this prophecy uses musically the old Hussite chorale of the 15th Century, O Ye Warriors of the Lord God, typical of the spiritual and democratic tendency with which these people always fought and conquered. This chorale is musically also the basis of the two last poems of the cycle, My Country—Tabor and Blanik. In their firmness and determination, they express the higher morale of the whole work. Humbly but proudly, Smetana explains those two compositions: "Guided by this motive of the Hussites, the liberty, the greatness, and glory of the Czech people will rise again." Is it a "minor composer" who bases his work on these ethical and humanitarian ideas?

The idea of religious, national and democratic freedom from the very beginning dominated the creative output of Smetana. It is this idea which makes his music the instrument of a higher community and has always strengthened and inspired his people when they listened to it in good as well as difficult times. It certainly is more than significant that Smetana's idea in this respect coincides with the humanistic conception of the founder of the later Czechoslovak republic, with the theories of the philosopher and politician, T. G. Masaryk. Perhaps this is one reason why Smetana's music in its influence reaches far beyond his famous comic opera, for it is an exponent of humanitarian culture and of human freedom.

Jan Lowenbach, Czech author and musicologist, came to this country in January, 1941. Born in 1880, he studied music and law at the Czech University in Prague, and became a lawyer, specializing in copyright. After years of writing music criticisms in the daily, Lidove Noviny, he was editor from 1908 to 1918 of the musical monthly, Hudebni Review, and correspondent for The Chesterian, Merker, Anbruch, Auftakt, and other leading European reviews. His numerous musical essays were chiefly concerned with Czech music history, biographical studies of Smetana, Dvorak and other composers of that nation, mostly contemporaries. On the basis of these preparatory studies, he has recently completed in MS. a book on Smetana, considered from a broad general background. In Prague music life, he was active on the boards of several music societies such as the Umelecka Beseda, the music publishing firm Hudebni Matice, and secretary general to the two International Music Festivals in 1924 and 1925. He also wrote the librettos for Martinu's Soldier and Dancing Girl (1928) and Jaroslav Kricka's The Ghost in the Castle (1929).

RADIO: NEWS AND VIEWS—

By VIVA

The Annual American Music Festival, presented over New York's Municipal Station, WNYC, is rapidly becoming one of the most significant musical events in the country. Starting five years ago with 40 programs, this year it presented 140 programs, and premiered 57 new compositions. Plans are already being laid for next year's Festival, which promises to be bigger and better than ever.

Because of the fact that WNYC is a non-commercial station, it can afford to experiment with new music and new performers to a degree impossible for commercial networks. And it has taken advantage of this opportunity from its inception. Its Festival has provided an unrivalled annual outlet for American composers, and has consistently striven for a high standard of performance.

Of the 57 new works, 27 were world premieres and 30 were radio premieres. Some of the world premieres included: The American Muse, by Henry Cowell (sung by the Mills School Chorus); Sonatina by Harold Shapero (played by the composer); Russell Bennett's Violin Concerto (performed by Louis Kaufman and the National Orchestral Association under Leon Barzin); Trio for Violin, Cello and Piano by Vincent Persichetti (played by the composer, Broadus Earle and Elsa Hilgar); Two Piano Sonatas by Norman Dello Joio (performed by Sidney Foster); String Quartet by Tom Scott (with the composer playing); Nine Songs from the cycle Path of Love, by Paul Nordoff (sung by the composer); Three Sonnets by Paul Creston (composer at the piano); Ballade for Strings, by Vladimir Dukelsky (played by Nicolas Kopeikine and the Saidenberg String Sinfonietta).

Some of the more important radio premieres included Toccanta by Henry Cowell; Five Anniversaries, by Leonard Bernstein; String Quartet No. 7 by Quincey Porter; Piano Sonata by Norman Lockwood; Synthetic Waltzes by Virgil Thomson; Violin Sonatas by Harold Shapero and Aaron Copland.

In addition, the Festival presented over 100 soloists and ensembles, and six musical commentators, Jerome Bohm, Olin Downes, Harriett Johnson, Leonard Liebling, Julian Seaman and Henry Simon. Music of many of New York's music schools and settlement houses was heard, with the students participating. Special emphasis was placed on music of the Latin American countries, and on choral and community singing. Songs Through the Years gave a cross section of popular tunes from the Gay Nineties to the present day, and several swing sessions took care of the hot side of popular music.

The ten days of the Festival gave listeners a complete coverage of the American musical scene, thanks to the courage and vision of Mayor La Guardia and M. S. Novik, director of WNYC. The one regrettable feature of the Festival is that it cannot be heard by the entire country.

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Another "Festival" comes to the air March 25, when the Chicago Symphony Orchestra under Désiré Defauw launches a series of five broadcasts on NBC, to be called the Festival of Symphonic Favorites. The concerts will be heard Saturday afternoons from 3 p. m. to 4 p. m., EWT.

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The RCA program What's New was condensed on March 4 to a half-hour show with a different format and is now called "The RCA Program—The Music America Loves Best" . . . which should give this columnist a reputation for minor prophecy. Each program is to feature one "classical" and one popular musical star. Jeannette Macdonald and Perry Como were the first to be heard.

Radio Algiers and Radio Bari are now picking up most of the top-notch Columbia musical broadcasts, including the Philharmonic and Philadelphia Orchestras, the Family Hour, Invitation to Music, etc. Cut-in announcements are in French and Italian respectively.

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A course in microphone technique and modern vocal methods will be given at the Cape Cod Musical Arts Center, East Brewster, Mass., this Summer by Tom Scott, arranger for the Fred Waring program. The Arts Center season opens June 29th.

BRUNO WALTER (LEFT) CELEBRATES
the fiftieth anniversary of his debut as a conductor when he leads the New York Philharmonic-Symphony and the Westminster Choir (above) in a concert including Beethoven's Ninth Symphony and the Bruckner Te Deum, on March 16, 17 and 19. (Westminster Choir Photo by Clearose Studio.)

RADIO PROGRAM GUIDE

(ALL TIMES EASTERN WAR TIME)

SUNDAY

E. Power Biggs, organist, 9:15 a.m., CBS.
New Voices in Song, 9:45 a.m., CBS.
Mar. 12. Vivienne Simon, soprano. Cradle Song (Mozart); Deh Vieni, Non Tardar (Mozart); Marienwurmchen (Schumann); May Day Carol (Taylor).
Mar. 19. Proth McFarlan, tenor. Una Furtiva Lagrima (Verdi); Where You There When They Crucified My Lord (Spiritual).
NBC Concert Orchestra, 12 noon, NBC. H. Leopold Spitalny, conductor.
The Stradivari Orchestra, 12:30 p.m., NBC. Paul Lavalle, conductor; Harrison Knox, tenor. Fifteen of the world's finest Stradivarius instruments.
The Westinghouse Program, 2:30 p.m., NBC. John Charles Thomas, baritone; Victor Young's Orchestra; Ken Darby Chorus; John Nesbitt, narrator. Ballads and popular songs sung by a master of style.
The New York Philharmonic Orchestra, 3 p.m., CBS.
Mar. 12. Bruno Walter, conductor; Rudolf Serkin, pianist. Prelude to Act III Lohengrin (Wagner), Symphony No. 1 (Barber), Orchestra; Piano Concerto No. 2 (Brahms) Serkin and Orchestra.
Mar. 19. Bruno Walter, conductor; Eleanor Steber, soprano; Enid Szantho, contralto; Charles Kullmann, tenor; Nicholas Moscona, bass; Westminster Choir. Symphony No. 9 (Beethoven).
Mar. 26. John Corigliano, violinist. Violin Concerto (Beethoven), Corigliano and Orchestra; Thus Spake Zarathustra (Strauss), Orchestra.
The Pause That Refreshes, 4:30 p.m., CBS. Andre Kostelanetz Orchestra; Guests.
Metropolitan Auditions of the Air, 4:30 p.m., Blue Network. Wilfred Pelletier, conductor. Metropolitan Opera tryouts.
General Motors Symphony of the Air, 5 p.m., NBC. Arturo Toscanini, conductor.
Mar. 12. Introduction to Khovanstchina (Moussorgsky); The Tempest (Tchaikovsky); Symphony No. 1 (Shostakovich).
Mar. 26. Concerto in F (Gershwin), Orchestra and Oscar Levant, pianist.
The Family Hour, 5 p.m., CBS. Gladys Swarthout, contralto; Al Goodman's Orchestra; Reed Kennedy, baritone; Jack Smith, tenor; Jose Ferrer, commentator. Ballads, popular tunes and arias. Miss Swarthout unfailingly charming.
Radio Hall of Fame, 6 p.m., Blue. Paul Whiteman's Orchestra; Deems Taylor, commentator; Variety.
Keepsakes, 8 p.m., Blue. Dorothy Kirsten, soprano; Mack Harrell, baritone. Sentimental songs and verse.
Manhattan Merry Go Round, 9 p.m., NBC. Victor Arden's Orchestra; Thomas L. Thomas, baritone; Marian MacManus, soprano. Ballads and popular songs.
Cleveland Symphony Orchestra, 9 p.m., Mutual.
American Album of Familiar Music, 9:30 p.m., NBC. Frank Munn, tenor; Jean Dickenson, soprano; Evelyn MacGregor, contralto; Margaret Daum, soprano; Gustave Haenschen Orchestra. Popular Songs and ballads.
Eileen Farrell, soprano, 11:15 p. m., CBS.
Mar. 12. Love I Have Won Thee (Ronald); Home Sweet Home, (Bishop); Elsa's Dream (Wagner).

MONDAY

Broadway Matinee, 4 p.m., CBS. Al Roth Orchestra; Alfred Drake, star of Oklahoma. Guests (Monday through Friday).
Music for a Half Hour, 4:30 p.m., Mutual. Bob Stanley, conductor. Guests.
To Your Good Health, 6:15 p.m., CBS. Lyn Murray Chorus and Orchestra. Monday, Wednesday and Friday.
Serenade to America, 6:15 p.m. NBC. H. Leopold. Spitalny conductor. Nan Merriman, contralto.
The Voice of Firestone, 8:30 p.m., NBC. March 13, 20 and 27 from Miami, Florida. Howard Barlow, conductor; Richard Crooks, tenor.
The Telephone Hour, 9 p.m., NBC. Bell Telephone Orchestra, Donald Voorhees, conductor.
Mar. 13. Gladys Swarthout, contralto. Chopsticks (Trad). Orchestra; Lullaby (arr. Cantelou), Swarthout; Riviera Girl Waltzes (Kalmann), Orchestra; Dancing in the Dark (Schwartz). Swarthout; Saltarella from Symphony No. 4 (Mendelssohn), Orchestra; Katushka's Aria from Resurrection (Alfano), Swarthout.
Mar. 20. James Melton, tenor. Who's Gonna Mourn for Me (Wolf). The Low-Backed Car (Lover), Melton; Can't You Do a Friend a Favor (Rodgers) Orchestra; The Farmer's Son (Howard) Melton; On Hearing the First Cuckoo in Spring (Delius), Orchestra; Aria from Lakme (Delibes) Melton.
Mar. 27. Josef Hofmann, pianist. Overture to Orpheus in the Underworld (Offenbach), Orchestra; Rondo Capriccioso (Mendelssohn) Concerto in D minor, first movement (Rubinstein). Hofmann and Orchestra.
Carnation Contended Hour, 10 p.m., NBC Orchestra, Percy Faith, conductor; Josephine Antoine, soprano; Reinhold Schmidt, basso; Ralph Myland, tenor.

TUESDAY

Gateways to Music, 9:15 a.m., CBS. Columbia Concert Orchestra, Bernard Herrmann, conductor.
American Melody Hour, 7:30 p.m., CBS. Eileen Farrell, soprano; Bob Hannon, baritone; Evelyn MacGregor, contralto.
Metropolitan U.S.A., 7:30 p.m., Blue. Metropolitan Opera Guild Program. Guest singers (WEAF N.Y., 11:30 p.m.).
Sinfonietta, 11:30 p.m., Mutual. Arthur Fiedler, conductor.
Mar.14. Symphony No. 40 (Mozart).
Mar. 21. Overture Secret of Suzanne (Wolf-Ferrari); Pavanne (Ravel); Divertissement (Ibert).

WEDNESDAY

Your Dubonnet Date, 8:30 p.m., Mutual. Xavier Cugat Orchestra; Lina Romay, soprano. Latin-American Rhythm, superlatively played.
Great Moments in Music, 10 p.m., CBS. Jean Tennyson, soprano; Jan Peerce, tenor; Robert Weede, baritone.
Cresta Blanca Carnival, 10:30 p.m., CBS. Morton Gould Orchestra; Alec Templeton, pianist; Dorothy Shay, soprano. Gould's extraordinary arrangements and Templeton's fine improvisations and parodies. A good team.
Invitation to Music, 11:30 p.m., CBS. Columbia Concert Orchestra.
Mar. 8. Sir Thomas Beecham, conductor; Mona Paulee, mezzo-soprano; Robert Nicolson, baritone; Collegiate Chorale. Songs of Sunset (Delius).
Mar. 15. William Primrose, violinist. Bernard Herrmann, conductor.
Mar. 22. All-Gretchaninoff program. Maria Kurenko, soprano.

THURSDAY

Treasure Hour of Song, 9:30 p.m., Mutual. Licia Albanese, soprano; Francesco Valentino, baritone; Alfredo Antonini, conductor. Arias and songs.
Music of the New World, 11:30 p.m., NBC. Pan-American Music.

FRIDAY

Cities Service Program, 8 p.m., NBC. Orchestra, Frank Black, conductor; Lucille Manners, soprano; Ross Graham, baritone. Mixed serious and popular music.

SATURDAY

The Metropolitan Opera Company Presents 2 p.m., Blue.
Mar. 11. Falstaff (Verdi). Leonard Warren sings the leading role for the first time.
Mar. 18. Il Trovatore (Verdi).
The Philadelphia Orchestra, 3:30 p.m., CBS. Eugene Ormandy, conductor.
Mar. 11. Efrem Zimbalist, violinist. Variations on a Theme by Haydn (Brahms), Orchestra; Nine Liebeslieder (Brahms), Orchestra and Members of Westminster Choir; Concert Fantasy on Coq d'Or (Rimsky-Korsakoff-Zimbalist), Zimbalist and Orchestra; Scherzo Capriccioso (Dvorak).
Mar. 19. Alexander Brailowsky, pianist. Suite Cephale et Procris (Gretry-Mottl), Orchestra; Variations Symphoniques (Franck), Brailowsky and Orchestra; La Mer (Debussy), Orchestra.
RCA—Music America Loves, 7:30 p.m., Blue. Orchestra. Guest stars. Takes the place of What's New.
Boston Symphony Orchestra, 8:30 p.m., Blue. Serge Koussevitsky, conductor.
Mar. 11. Introduction and Wedding March from Coq d'Or (Rimsky-Korsakoff); Fetes, Nuages (Debussy); Francesca da Rimini (Tschaikovsky).
Mar. 18. Rimsky-Korsakoff Program. Dubinushka; Scheherazade.
Mar. 25. Andre Kostelanetz, conductor; Lily Pons, soprano. Overture Colas Breugnon (Kabalevsky), Orchestra; Frontiers (Creston), Orchestra; Pamina's Air and Queen of the Night Aria from The Magic Flute (Mozart), Pons and Orchestra; Firebird Suite (Stravinsky), Orchestra.
Chicago Theatre of the Air, 9 p.m., Mutual. Marion Claire, soprano; Henry Weber, conductor. Opera and Operetta.

LYN MURRAY TAKES A BOW

LIEBLING

Lyn Murray, best known in radio as a conductor and choral director, has just completed a three part composition called Camptown. It describes a soldier's reaction to a small town near his camp, leads him through various experiences and ends with "the inevitable Saturday night spree." Murray enjoyed writing it and wants to write more music but, as he says with remarkable understatement, he doesn't get much time.

His schedule runs something like this. He gets up late, and on Mondays, Wednesdays and Fridays, spends most of the day at Columbia's Liederkranz Hall studio, rehearsing his triweekly Squibb show, To Your Good Health. Evenings are spent making arrangements, as are Tuesdays and a good part of Thursday. Thursday afternoons he auditions singers until 6:30 at his office at 501 Madison Avenue. He used to have an office at CBS, but now is on his own. Saturdays he spends rehearsing his chorus for the Hit Parade. Sundays are devoted to rehearsing his orchestra for Gertrude Lawrence's Revlon show. And on Friday night, after the Squibb show, he sits in on Mark Warnow's All-Time Hit Parade, for which he is Warnow's substitute.

All this frenetic activity, he insists, still leaves him time for his attractive wife and eleven-month-old daughter, Lynn, and for lots of movies, and talk fests with people like Carl Van Doren, Norman Corwin and others "who have something to say." He likes to listen and hates to talk, and to drag any information about himself out of him is like trying to keep the Yanks from bombing Berlin. He likes good food, drinks in moderation, gets very little exercise, except at rehearsal, and lives in a duplex apartment with a living room reminiscent of Grand Central Station. He doesn't like to be cramped for space. He is politically a Democrat, but says his vote is automatically nullified because his wife is a Republican. He has tried to convert her, but so far has made little headway. He studied composition for 3 years with the late Joseph Shillinger, and has recently rediscovered Beethoven, who, he declares gravely "sends" him. He also said, quote, I admire Morton Gould very much. Please put that in a separate paragraph, unquote.

LYN MURRAY, conductor of Squibb's To Your Good Health on CBS, Monday, Wednesday and Friday.

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Murray is 34 years old, five feet, eleven inches tall, weighs 155 pounds and looks like a young American college professor who doubles occasionally as football coach. His voice is low and very American, and his humor has a wry, New England quality. Which makes it all the more astonishing to discover that he was born in England, and only came to this country when he was 15. Whatever outward British traits he must at one time have possessed seem to have evaporated completely. He declares that the only dent he made in England was to paint moustaches on statues of famous Britishers, which habit neither earned him knighthood nor the undying gratitude of his schoolteachers.

Murray's father was a naval engineer and his mother an amateur musician, and he started early to have a hankering for music. But, he said "I had to go through the usual teen age adventure cravings first, and I shipped on a freighter when I was 17." He saw quite a bit of the world in the six months on the freighter, and was all ready to ship off again on an oil tanker, but his family dissuaded him, whether by violence or merely with promises of a more glamorous profession is not revealed. Anyway, he spent some time studying the organ with Dr. Henry Fry in Philadelphia and sang in a choir before adventure overcame him again and he decided his real destiny was to be a newspaperman. He worked for awhile at that, and then, his adolescent yearnings for excitement apparently exhausted, he settled conscientiously down to a $15 a week organist's job.

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Murray did his first choral directing when, after a varied career conducting a night club band, and playing piano in vaudeville, he was put in charge of singers at Columbia's Philadelphia station WCAU. By 1934 he had made such extraordinary progress that he was brought on to New York to direct choruses and orchestras. He started with a basic choral group of 12 singers, of which a nucleus of four still remain. He made himself familiar with the technical requirements of radio and trained his choruses ruthlessly in microphone technique. He spends as much time in the control room during rehearsal as he does out front. It was not long before the Lyn Murray Chorus became a valuable addition to several big-time radio shows, and Murray acquired a reputation for his knowledge of vocal dynamics, and the glitter and brilliance of his chorus' tone coloring.

In training his chorus and conducting his orchestras, Murray is exacting in his demands, and tolerates no nonsense. They, in turn, both like him as a person and respect him as a man who knows his job thoroughly. If praise is forthcoming, he shares it with the entire group. When told several weeks ago that Toscanini thought his Squibb orchestra had fifty men (it actually has 19) Murray teetered back and forth on his heels, grinning from ear to ear and blushing. His first reaction was "you're kidding!" Then in a burst of enthusiasm he called loudly for the orchestra and the men in the control room and relayed the news proudly to them.

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He occasionally has hot debates with the group on one point or another, and is always ready to admit when he is wrong and the others are right. He cannot be fooled, however, and knows exactly the effect he wants and how to get it. His instructions to the chorus are brief and they have worked so long with him that they know immediately what he's after. Rehearsing a rousing spiritual that he wanted to sound rich and deep, he shouted from the control room "Juice, Juice! Give it more juice! You know." They knew and turned on more juice. During an involved rendition of the current rage, Besame Mucho, he begged the orchestra to "play forte without getting that dance band sound." They did.

Although the Squibb show lasts only fifteen minutes three times a week, Murray has managed to keep up a happy blend of popular and serious music. He has given an opportunity to many young artists and encourages them to play or sing what they know or do best.

On March 7, Murray takes over an orchestra of 30 and a 12-voice chorus on the new Norman Corwin dramatic series on CBS. He was on the last Corwin series and remembers it as a great experience. The first program is a satire on the movies. It will feature the Graustark National Anthem, . . . which Murray is writing.

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THE DANCE: New York Recitals

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

There was a little more activity on the New York dance scene during the past two weeks than there had been recently, and prospects for the Spring look positively encouraging. Three events of more than passing interest were the solo recitals of Dorothy Barret and Pauline Koner, and the eagerly awaited preview of Mme. La Meri's Hindu version of Tchaikovsky's Swan Lake.

Dorothy Barret's recital, on Feb. 12 at the Barbizon-Plaza Theatre ranged from the modern dance to strict classic ballet. Her technical equipment was such that she was at ease in any form in which she chose to express a particular idea.

She has added several new dances to her program since her last appearance at the Carnegie Chamber Hall. The most popular of these were three Ballads — Saturday Afternoon, At the Sound of Sinatra and Flirtation Walk —to music by Gershwin. These dances had a great deal of charm and delicate satire. Especially appealing to the audience was At the Sound of Sinatra. One could almost hear the ecstatic sighs of the highly publicized young female Sinatra fans as Miss Barret glibly danced and gestured her impressions of them.

To the two dances of Grecian origin, Ariadne Leads the Way and Epitaph, Miss Barret has added an introduction by way of a few spoken lines. This prefacing of the numbers not only set an atmosphere for what was to come, but tended to enhance the general effect.

Esther Ostroff, pianist, provided excellent support in her accompanying and proved to be a capable soloist in her playing of the Chopin Etude, op. 25 No. 7 in C sharp minor.

Swan Lake a la Indone

In the late afternoon of Feb. 19, the Ethnologic Dance Center presented a preview of Tchaikovsky's Swan Lake. The program also included Gauba's Journey and seven classical Indian dances.

Mme. La Meri's Hindu version of the ever-popular Swan Lake turned out to be a lavish and pretentious affair as well as interesting. The adaptability of the Russian symphonic music to the dance-idiom of India is quite surprising. Of course, it is not recommended that a general practice be made of the stunt, but in the hands of the highly intellectual and capable La Meri the work was more than acceptable. Petipa's choreography came through clearly, in fact, much more so than in the ballet-idiom for the limitations and stiffness of pantomime in the classic ballet are no secret.

Aside from a more understandable unfolding of the story the dances also retained many of their original characteristics. This was especially true of the dance of the Cygnettes and the Waltz.

Mme. La Meri as Hamsa Rani (Queen of the Swans) was never more beautiful; and the entire company danced with spirit and enthusiasm. Nor should the magnificent costuming be overlooked. It is, indeed, a real production and should prove very popular with audiences everywhere. This ballet supplemented by just one other group of dances provides a delightfully absorbing program.

PAULINE KONER
as she appeared in her new dance, In Memoriam, on the Students' Dance Recital Series on Feb. 19. (Photo by Gerda Peterich)

Pauline Koner's Recital

In her program on the Students' Dance Recital Series at the Central High School of Needle Trades Auditorium on Feb. 19, Pauline Koner proved that it is not necessary to be supported by a company in order to hold the attention of a large audience. This not only is a tribute to the talent and intelligent showmanship of Miss Koner but also a challenge to the belief that the dance can only be sold to managers as an attraction with many dancers, regardless of quality.

In addition to some of the old favorites, three new dances were introduced: Out of This Sorrow, Song of the Prairie and In Memoriam. All were based on serious themes reflecting the tragic problems of the day and rather indirectly expressed the need of almost super-human strength and courage for survival. The first, Out of This Sorrow, had a sub-title "The glowing embers of Spain's red memories will yet burst into flame", and was danced to a Traditional Flamenco Song. The line from Carl Sandburg's The Prairie, "I am the Prairie, Mother of Men, Waiting—" served as the subject for the Song of the Prairie and the very appropriate music was by Rittmann. Shostakovich was the composer selected for In Memoriam, a dance credited "for the unsung heroes who loved life so much they were willing to die for it."

Miss Koner's phrasing is excellent, her style of movement and unusual way of developing ideas and themes are generally exciting. Her program was as finished and polished as anyone is likely to see and the huge audience made it very evident, by its enthusiastic applause, that an evening of Koner is always welcome. Sophie Cait, pianist, accompanied the dancer admirably.

IGOR YOUSKEVITCH,
of the Ballet Russe de Monte Carlo, is now a Seaman Second Class in the United States Navy. (Photo by Alfredo Valente.)

Dance Jottings

Catherine Crocker, managing director and Ralph Stone, artistic director of the Cape Cod Musical Arts Centre have announced the appointment of Alexandre Gavrilov, Russian dancer and producer of the Ballet Moderne, as head of the Centre's ballet department.

Registration for class and private instruction is already underway and the activities of the Centre at East Brewster, Mass., are scheduled to begin on June 29.

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The Boston Civic Symphony Orchestra, under the direction of Arthur Fiedler and the Jan Veen Dancers gave the world premiere of Hudson River Legend on March 1 and 2 at the New England Mutual Hall. Joseph Wagner composed the music and the scenario and choreography, based on Washington Irving's The Legend of Sleepy Hollow, was by Jan Veen. The ballet is in three scenes with a prologue and epilogue.

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The Duke of Athlone, Canada's Governor General, and the Diplomatic Corps moved from Ottawa to Montreal, Canada, to attend the opening of the Ballet Russe de Monte Carlo on Feb. 17. It was in a way, a tribute to Russia. Just before the performance began the spotlight singled out the Russian flag from among the United Nations' flags and the new Russian Anthem was performed for the first time in Canada. It was later announced, from the stage, that Seaman 2nd Class of the United States Navy, Igor Youskevitch, would dance in the Red Poppy. This, of course, led to more cheers and excitement.

Delta Omicron Notes

Esther Cox Karge, National President of Delta Omicron, was recently appointed registrar of the Wisconsin College of Music. Since this appointment, the National Executive Office of the sorority, under the direction of Mrs. Karge, has been moved to the college.

Clarke Wooddell, president and director of the college, is a Patron of Delta Epsilon Chapter of Delta Omicron, which is located at the College. Mrs. Clarke Wooddell, assistant director of the College, is the Sorority Mother of the chapter, active in sorority and Music Federation activities and a member of the National Honorary Committee.

Mrs. Karge has been in charge of the National Executive Office since its institution last July. The executive office committees, consisting of members of the three Milwaukee chapters, Delta Epsilon, Delta Eta, and the Milwaukee Alumnae Chapter, is on call for all the clerical detail of the office.

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New York Concerts

The New York Concert span between Feb. 9 and 23 introduced a large number of new personalities in recital bows, and offered established solo artists and conductors in a wide variety of programs.

Feb. 9 (CH)—The visiting Boston Orchestra brought its polished art and great conductor, Koussevitzky, and also enabled us to hear two "program" works of widely different styles, Berlioz' Fantastic Symphony and Hindemith's Mathis der Mahler. Koussevitzky, illumined the brace of scores with all his wonted vital imagination and baton finesse.

Feb. 9 (TH)—Emanuel Vardi, viola, and Roland Gundry, violin, joint winners of the 1943 Town Hall Endowment Series Award, gave convincing evidence that they deserved the honor. Both are serious musicians and able technicians and tone modulators. The unusual numbers on the program were a new short violin piece, Ipanema, by Milhaud; Morton Gould's Concertette (N. Y. premiere) and Sir Arnold Bax's Sonata, both for viola and piano. Gould disports himself wittily and with propulsive rhythms and harmonies, and Bax moves in more serious and dramatic vein. Arthur Balsam gave adept pianistic support.

Feb. 10 (CH)—Rodzinski and the Philharmonic stood under the sign of Russia, with Miaskowsky's Sinfonietta, No. 2, for string orchestra, Shostakovich's First and Tchaikovsky's Pathétique. The conductor's intense feeling and the orchestra's highly colored tone and dynamics made the evening excitingly worth while. Miaskowsky's music is flowing in style and tunefully refined. The Shostakovich score, written when he was only 18, maintains its vitality and eloquence.

Publishers Mark Jubilee

Feb. 10 (Steinway Hall)—A concert consisting of music published by the Edward B. Marks Corporation was given to honor the fiftieth anniversary of the founding of that firm. The performers were Rosa Bok, soprano; Eleanor Fine, pianist; Marcel Grandjany, harpist; Aubrey Pankey, baritone, and Louis Sugarman, pianist. Serious music, all by living composers, comprised the program, which had Leonard Liebling as master of ceremonies. Dr. Felix Guenther furnished atmospheric piano accompaniments for the baritone and the soprano. The master of ceremonies gave an outline of the activities of the Marks organization through the years and called on Mr. Edward B. Marks for a bow.

By and for Youth

Feb. 11 (TH)—Sound technic and real musical understanding were exhibited by the violin pupils of Ivan Galamian at the concert of his students. Especially talented were David Nadien, Charles Petremont and Helen Kwalwasser.

Feb. 12 (CH)—In the forenoon, Rudolph Ganz led another of his Young People's Concerts at Carnegie Hall, and enriched the musical enjoyment of the youthful listeners with remarks as useful as they were entertaining. The program had standard numbers with the exception of Albert Coates' Westminster (Meditation) and Covent Garden (Tarantella) from London Suite. Claudette Sorel, a 12-year-old piano-virtuoso, gave a nimble-fingered performance of the first movement of Beethoven's C major Concerto. The audience sang The Battle Hymn of the Republic. Philip Merivale read Lincoln's Gettysburg Address.

Feb. 12 (CH)—The Saturday matinee of the Boston Symphony Orchestra offered Beethoven's Eroica Symphony, Copland's A Lincoln Portrait (Will Greer, narrator) and Tchaikovsky's Francesca da Rimini. In this familiar music, Koussevitzky did not disappoint listeners in his customary enthusiasm and care for lovely sound, and the players responded in kind. At the end of the program, Sousa's Stars and Stripes Forever was added as an encore and had the audience cheering.

Feb. 12 (TH, early matinee)—Carol Silver, 19-year-old Chicago pianist, is agile, powerful and tonally versatile on the piano keyboard. Still in the formative stage but remarkably well-schooled, her interpretative abilities undoubtedly will grow to a par with her other present talents and the promise of artistic eminence will be fulfilled as deeper musical insight and penetration is gained with the years.

(TH, late matinée)—The Lener foursome finished its series of eight concerts, the final numbers being the Quartet by Debussy and Chausson's Concerto for violin, piano and four strings. The former work lacked some poetry in the playing, but rich imagination helped to make the Concerto a thing of joy, with the aid of Yehudi Menuhin's perfected violin art and the able piano cooperation of Adolph Baller. (Washington Irving High School)—Bartlett and Robertson were heard in their alembicated art on two pianos.

Feb. 12 (TH)—A joint program by the Harvard Glee Club and Sarah Lawrence Chorus, the former led by G. Wallace Woodworth and the latter by William Schuman.

Feb. 12 (CH)—With tickets sold for the benefit of the National Foundation for Infantile Paralysis, the NBC Symphony Orchestra, directed by Stokowski, made a public appearance with the conductor's arrangements of an air by Cesti and of Bach's D minor Toccata and Fugue, Debussy's Sunken Cathedral, the Love Music from Tristan and Isolde, and Tchaikovsky's Pathétique Symphony. The playing was expert under the glowing leadership. . . . (Metropolitan Museum of Art)—With 5,000 persons attending, David Mannes conducted the last of his four symphonic programs in the annual series which has been a feature of New York's musical life for some two decades. The program was one of sterling worth and popular interest.

New and Old

Feb. 13 (CH)—Wholly delightful was the Philharmonic matinée, with Rodzinski and the orchestra in superb fettle. The program too had everything to enchant, with Smetana's bubbling Bartered Bride Overture. Creston's Saxophone Concerto and Tchaikovsky's Pathétique. The soloist in the fanciful, melodic and cleverly written Concerto, was Vincent J. Abato, a true virtuoso and impressive musician. . . . (New York Public Library)—The League of Composers presented a concert of new vocal and piano works by Ernst Bacon, Marion Bauer, Otto Luening, Edward T. Cone, Roger Sessions, George Trembley, Burrill Phillips, John Edmunds, David Diamond, Paul Bowles, Normand Lockwood, Eugene Goossens, Paul Nordoff and Theodore Chanler, which offered many facets of interest in revealing the contrasted styles of these contemporary creators. . . . (CCH)—Julius Goldstein continued his performance of the entire Well-Tempered Clavichord by Bach, begun the previous Sunday. . . . (TH, early matinée)—Vera Franceschi, pianist (pupil of Harold Bauer), had Mozart's G major Sonata as her star number, and also did works by Chopin, Debussy, Brahms, Liszt, etc. The young artist's musical taste and control of tone were in ample evidence. . . . (TH, late matinée)—The last of the three Szigeti-Arrau ensemble concerts of Beethoven Sonatas for violin and piano, sponsored by the New Friends of Music. A trinity of those works had gracious and informed rendering, with every facet of tone and interpretation in ideal accord. This was the 150th concert of the New Friends.

Feb. 13 (CH)—Yehudi Menuhin has never played in New York with more mature contemplation, more fascinating blend of tone and technic than on this evening. He blazed the Vieuxtemps D minor Concerto with effulgent romanticism, and made his reading of Beethoven's Kreutzer Sonata a model of heart-touched classicism, shared in sympathetically by pianist Adolph Baller. (CCH)—Hubert Dilworth, baritone, accompanied by Jonathan Brice, put forth a mixed list of Old Italian, German Lieder, a Faust aria, four Spirituals, etc.

Antheil Symphony Premiered

Feb. 13 (NBC Studio)—Stokowski and his NBC symphonists did the conductor's atmospheric arrangment of Debussy's Sunken Cathedral, Butterworth's somewhat maundering A Shropshire Lad, and the world premiere of George Antheil's Fourth Symphony in four movements. In spite of the overwriting of rather trivial themes, thickish orchestration and more than a smattering of the Shostakovich impishness and idiom, the work has a certain bounding vitality in

(*Please turn to page* 13)

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LONDON

By HUGH LIVERSIDGE

The Royal Philharmonic Society's concert at The Albert Hall gave us the London Philharmonic Orchestra conducted by John Barbirolli. The hall was completely sold out. The first item was the first performance in England of a charming Elizabethan suite for strings and four horns, tastefully arranged by the conductor from the Fitzwilliam Virginal Book. But to many the highlight of the afternoon was a superb performance of the Elgar violin Concerto. Albert Sammons, always a fine violinist, is apt at times to be a little too "classically" restrained, but under Barbirolli's leadership he played as if inspired. In Ravel's Mother Goose, Barbirolli still further showed his versatility. Beethoven's 7th Symphony received a performance which was sensational. In the second movement the strings were allowed to "sing" and that awful "thump-thump" which some conductors give us was avoided. The last movement nearly lifted the audience out of their seats.

"Popular Concert"

At the Adelphi Theatre, Fistoulari conducted the London Philharmonic Orchestra in a popular concert. Rossini's Barber of Seville overture received a well-balanced performance but one which was a thought too restrained. Bliss' Suite for Strings reflects the vigorous character of the composer, who thoroughly understands his medium.

That old war-horse, Les Préludes of Liszt, also made an appearance. Its magnificent vulgarity and "heart on your sleeve" sentiments make one feel in a most abandoned and "unbuttoned" mood. Fistoulari made the most of the Lisztian claptrap on the one hand and of the treacly syrup on the other. But the last part of the opus was more reminiscent of opera buffa than Liszt. This was due to the conductor's abnormally slow tempo in the last few bars. The audience swallowed it all—hook, line and sinker—and applauded *con brio e con amore*. Not that I am one of the anti-Liszt faction—far from it. I much enjoy his music.

Mr. Fistoulari concluded with a finely read performance of Beethoven's Seventh Symphony.

A Brilliant Young Pianist

Eric Hope is a brilliant young pianist, who has come to the fore in the last few months. His recital at the Wigmore Hall —which was *sold* out—revealed him not only as a mere digital expert but as a thoughtful musician. Mr. Eric Hope is one of Mr. Max Hinrichsen's discoveries. Mr. Hinrichsen specializes in discovering young artists of talent and in building their careers.

Bruckner's Fourth Revived

Dr. Heinz Unger conducted the London Philharmonic Orchestra in a finely detailed performance of Mozart's "Jupiter" Symphony at the Adelphi Theatre. The last part was most effective. Bruckner's 4th, and so-called "Romantic", Symphony received an inspired performance, in which the orchestra rose to new heights. But the consensus of British opinion was that the work was "long-winded", if full of agreeable fantasy which, at times, sounded like watered-down Wagner. That this is a view diametrically opposed to that of leading Continental musicians I am well aware, but that is how it struck us.

Of the "unknown" Continental composers, Mahler at present finds the most favor with the British public, although his compositions are not given very often.

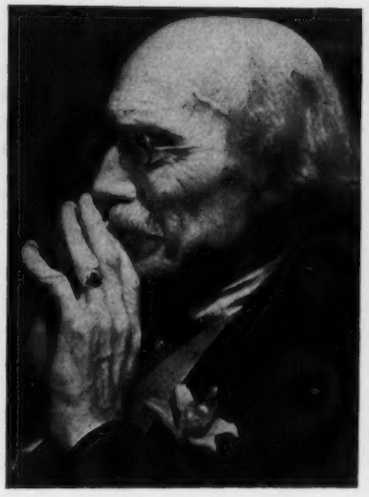
Matthay, "Grand Old Man" of Piano World, Hale at 86

By DOROTHEA ELLIOT

Tobias Matthay celebrated his eighty-sixth birthday on Feb. 19, achieving the record of 68 years of distinguished service to the art of music, as pedagogue, composer, writer, and pianist.

Born in London in 1858 of naturalized British parents, he entered the Royal Academy of Music 73 years ago, winning the Sterndale Bennett scholarship, which had just been founded. Five years later, he was appointed Professor, a post he retained for over fifty years.

The first important enunciation of his views appeared in 1905 in the Act of Touch, in which he laid down the foundations of his teaching, musicianship; the training of the mind and ear, and the appreciation of tone values. This was followed by the Relaxation Studies, Musical Appreciation and many other works culminating in 1932 in The Invisible and Visible. 1942 saw the publication of his Seven Historiettes for piano, and the new book, Approach to Music, which was read widely. This was followed by First Lights on Piano Playing, which he considers his best book for beginners.



TOBIAS MATTHAY

A Revolutionary Doctrine

It is considered by many that his pioneer work in technique has revolutionized piano playing and the teaching of music all over the world. His Rotary and Relaxation principles are now the basis of technique for many of the European conservatories. In England two generations of fine pianists and successful teachers have come from his school to do good work for music. Among the best known are Dame Myra Hess, Irene Scharrer, Ethel Bartlett and Rae Robertson, and many of the younger generation today in England.

The Tobias Matthay School was founded in 1905, and the record of its achievement reaches far and wide, with branches in Australia, New Zealand, India, China, Brazil, Chile, and formerly in Berlin and Munich. In America, a Matthay Association was formed in 1925, and each year up to the war, an American contingent of artists used to arrive for the Summer School. It must be a record that 35 annual Summer Festivals have taken place continuously in London since 1906.

As a composer, one of Matthay's first works was a Quartet, with which he won the Read prize in 1878. Among other compositions are many piano pieces and songs, also chamber music, and works for full orchestra. In October, 1942, Sir Thomas Beecham opened the season of the Seattle Symphony with an Overture by Matthay, In May, given such a rousing reception that the orchestra had to stand to acknowledge applause.

Indefatigable Worker

At 86, retaining the imaginative outlook, and most of the vigor of his prime, Matthay lectures, and teaches for twelve hours daily. Midnight will find him practising and composing until the small hours of the morning. Time he holds for a servant, not a master, and a lesson scheduled to last an hour may go on for three, and at the end master and pupil are probably sharing the raisins he carries in his pocket, as a defense against that tiresome necessity, the regular meal.

Generous in his judgments, as with his purse, he has never been known to pass an adverse criticism, while there is no telling the cases of hardship he has helped by waiving fees for lessons. Many pupils also owe it to him that they have been able to afford public performances.

In 1893 he married Jessie Henderson Kennedy, daughter of the Scottish singer, David Kennedy. He ascribes his success in life and art to her ever-encouraging companionship, unbroken until 1937, when she passed away suddenly. Just before she died, she completed a biography of her husband, which will be published after the war.

Barbirolli to Conduct in Middle East

John Barbirolli in June and July will conduct orchestras in the Middle East under the sponsorship of ENSA (Entertainment of National Services Association), the British counterpart of USO. He will fly to Gibraltar, Malta and Palestine to lead the Malta and Palestine orchestras. Later ENSA plans to bring Mr. Barbirolli's own Hallé Orchestra, of Manchester, by boat to the same localities for concerts. Mrs. Barbirolli (Evelyn Rothwell) hopes to play a new oboe concerto which Vaughan Williams is completing for her. More than one-third of the Hallé Orchestra players now are women, most of them in the string section. Despite transportation problems, the ensemble has visited several cities in addition to its regular series in Manchester and Sheffield.

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N. Y. Concerts

(*Continued from page* 11)

rhythm, arresting moments of sentimentalism, and an effective fugue and march in the last movement. The blatant dissonances of the earlier Antheil manner were almost totally absent. The work registered strongly with the audience. (TH)—Helena Morsztyn, Polish pianist, playing a program mostly of Chopin and Schumann, demonstrated (as she did on the same stage last year) that she understands the romantic style, has a neat technical turn and produces a healthy *forte* when necessary.

American Scores Heard

Feb. 14 (CH)—Leon Barzin and his National Orchestral Association know how to depart from the conventional in program-making. Reviving Griffes' charming Poéme for flute and orchestra, they also gave first concert performances of three works. The first was Wallingford Riegger's Canon and Fugue, skillfully counterpointed and scored. Dello Joio's Magnificat for Chamber Orchestra is a modernization of the Vesper Canticle, and the composer pours vital new wine into an old bottle, what with acrid harmonies, radiant orchestration and sounding dynamics. The effect was exhilarating. Robert Russell Bennett's Violin Concerto is Broadway stuff adeptly clothed in concert raiment. Such combinations are a Bennett specialty and he manages them altogether successfully. The Concerto pleased through its catchy themes and their transparent treatment. Louis Kaufman's fine tone, dexterous mechanism and elan in delivery helped in making the work liked. Frederick Wilkins, U.S.N.R. was the highly competent flutist in the Poéme.

Feb. 14 (TH)—Nadia Reisenberg's piano recital pleased as the well-prepared and musically thoughtful presentation of an always reliable artist. She made her versatility apparent in such widely different offerings as Schubert's B flat Sonata, and Prokofieff's in A minor. (CCH)—Martha Pollak, pianist, played some standard music and also a modern group by Riegger, Isserlis, Villa Lobos, Prokofieff and Virgil Thomson.

Philadelphians Under Walter

Feb. 15 (CH)—The Philadelphia Orchestra, this time with guest conductor Bruno Walter, gave us stock material, but in beautiful and uplifting readings. The three numbers, abiding favorites, were Mozart's G minor Symphony, Strauss' Death and Transfiguration, and Brahms' Second. The playing had fragrant delicacy in Mozart, unfailing lyricism in Brahms, and magnificent virtuosity and poignant power of climax in Strauss.

Feb. 16 (CH)—Robert Casadesus' piano ministrations had all their famed serene musicianship and faultless keyboard handling in Beethoven's mighty Sonata Opus III, twelve Chopin Etudes, Fauré's rarely heard Theme and Variations, and three scintillant works by Albeniz.

Feb. 17 (CH)—Rodzinski fashioned another well-contrasted list, with Sibelius' Fifth, Tchaikovsky's Violin Concerto, Mendelssohn's Scherzo from his Octet for strings, and a first performance of the new William Billings Overture by William Schuman. The conductor put immense conviction and fervor into his Sibelius achievement. Milstein made the Concerto a matter of singing tone and heart-throb sentiment and passion. Billings (1746-1800) early Boston writer of hymns and "fugued pieces", was America's first professional composer after having been a tanner by trade. Several of Billings' simple tunes have been loosely strung together by Schuman, but without organic connection or variety of treatment to constitute an important composition.

Benefit for Danish Refugees

Feb. 17 (Metropolitan Opera House)—A benefit concert in aid of Danish refugees in Sweden had the Metropolitan's orchestra playing under conductors Szell, Beecham and Pelletier, with soloists Melchior, Janssen, Traubel, Branzell, Brailowsky, and Harriet O'Rourke. The Scandinavian Singers also did some numbers.

Feb. 18 (TH)—Robert Gross, former concertmaster of Stokowski's American Youth Orchestra (and now a teacher in Colorado Springs) presented an interesting recital performed in musicianly style, with the excellent piano assistance of Erich-Itor Kahn. Brahms' D minor Sonata and Chausson's Poéme preceded three local novelties. The Bach Chaconne was also on the list. Hindemith's unaccompanied Sonata proved to be a welcome surprise. It was written about 20 years ago, and is in the composer's most engaging and witty style. Shebalin's Concertino, somewhat neo-classical, consists of conventional matter neatly put together. Roy Harris' Sonata is serious modern musical thought closely integrated and solidly factured.

Feb. 19 (TH)—Anatole Karinoff's (formerly Kitain) second piano matinée showed familiar repertoire together with music by Blumenfeld and Prokofieff. It also showed the same commendable qualities as at his previous recital several weeks ago. (TH, late matinée)—The "unrehearsed, spontaneous" Eddie Condon Jazz Concert, with soloists and his annotatary remarks, edified a large audience of jazz, jive and swing addicts. (TH)—Harold Kohon, New York violinist, makes his instrument voice a good tone and answer to intelligent treatment of such works as Schubert's A major Sonata, Bach's Chaconne, Ysaye's Sonata (unaccompanied). The novelty of the program was a one-movement Concerto, with little of import to say, by the English composer, Richard Arnell. Frederick Waldman was at the piano.

Stokowski Leads Novelty

Feb. 20 (NBC Studio matinée)—Stokowski, and the NBC Orchestra gave another world premiere, with De profundis clamavi, by Daniele Amfiteatroff, 33-year old Russian-American, former assistant conductor of the Minneapolis Orchestra and now writing music for films in Hollywood. The title means, "Out of the depths I have cried", and describes the present generation's reactions to the world of today. The moods are by turns gloomy, pessimistic, clamorous. Sentimentalism, sonority and fustian, in the best Hollywood style, make up the bulk of the work. The first violins, used as "Narrators", stood up while they played. Other numbers were Rimsky-Korsakoff's Spanish Caprice and Stravinsky's Petrushka Suite. Stokowski commanded and cajoled inspiring unity and wonderful sounds from his orchestra. (CCH)—A violin recital by Charles Libove, with a long program, had youthful ardor and swing in performance but lacked imaginative variety in the contrasting styles of the music. (TH)—Hilda Banks, 16-year-old Boston pianist, made her local debut, revealing uncommon talent in musical characterization, many-shaded tone and strength and skill of hands.

Milstein With Philharmonic

Feb. 20 (CH, matinée)—Milstein repeated his Philharmonic success, made a few days earlier with this orchestra in the Tchaikovsky Violin Concerto. Walter again led the Scherzo from Mendelssohn's Octet, while the "new" numbers were Mozart's Marriage of Figaro Overture, and the same composer's G minor Symphony, so alluringly interpreted by the conductor when he guested the previous week here with the Philadelphians. (TH, early matinée)—Edith Sewell, Negro soprano from Philadelphia, has good control of lovely tone (less round in the upper register) and puts convincing emotionalism into her singing. Frank Chatterton accompanied. (TH, late matinée)—The New Friends of Music made further devotion to Beethoven with their sponsorship of the Budapest Quartet giving authoritative and feeling readings of two quartets (one of them the epical C sharp minor) and a trio. (CH)—An evening called Salute to the Red Army had the participation of Alexander Kipnis, Blanche Thebom, Vera Appleby and Michael Fields (duo-pianists), Muriel Smith, and several actresses, with Jose Ferrer as master of ceremonies. (Henry Hadley Studio)—The National Assoc. for American Composers and Conductors offered one of their always interesting programs, with works by Haubiel (a fascinating set of Gothic Variations for violin and piano), Sowerby, Young, Carpenter, Kubik, and others.

Feb. 21 (TH)—Jacques Margolies (of the Philharmonic first violin section) gave proof that he is a fully capable recitalist in all departments of his instrument, as demonstrated in Bach's unaccompanied C minor Sonata, Wieniawski's D minor Concerto, Strauss' E flat Sonata (with cogent Arpad Sandor at the piano) and other pieces. (CCH)—Vincenza Franchini, soprano, delivered a versatile list of songs accompanied by John Ahlstrand. (CH)—Bernardo Segall, Brazilian pianist, showed dash and brilliance but only little of emotional or deeply musical appeal.

Saidenberg Orchestra Concludes

Feb. 21 (TiH)—David Saidenberg, conducting his inimitably fine little chamber orchestra, kept up splendidly the high standard of the series sponsored by Boosey & Hawkes, this being the final concert. A sensitive reading, ideally stylistic, was that of Cimarosa's Concerto for oboe and strings (arr. by Arthur Benjamin) but Saidenberg was equally at home in the latter day music, more strident and some of it jazzily American, by Riegger, Britten, Bridge, Richard Donovan and Vladimir Dukelsky. Rose Dirman, soprano, and Nicolas Kepeikine, pianist, were the soloists.

Feb. 22 (TH matinée)—Povla Frijsh, in the last of her three recitals, done as usual with intelligent interpretative art but almost complete lack of vocal charm. Celius Dougherty was a masterful accompanist. (TH)—Marilyn Miller, 17-year old pianist from Milwaukee (pupil of Clarence Adler and Simon Barer), made her third appearance in this hall since 1940, when she was recognized as a technician of unusual ability. Since then she has lost none of her fleetness and power, but still wants the thorough insight and musical versatility which should come to her with further years and advance study. (TB)—Helen Hayes, soprano, and Virginia Voigtlander, violinist, in joint recital. (CH)—Vlado Kolitsch, Croatian violinist, displayed routine but no outstanding eminence in groups of Rumanian and Yugoslav dances, Slavenski's Slavonic Sonata and the Kreutzer Sonata by Beethoven. Hellmut Baerwald accompanied.

The Anne Brown photograph on the Front Cover is by Bruno of Hollywood, N. Y. C.

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SILENT DEBUTS

The editor is chronically, even congenitally, interested in piano-playing and pianists. He makes it a point to hear as many such recitals as possible, but of course cannot attend all of them. Therefore when absent, at least he likes to read what took place, or get a report from someone who was present. A new young pianist appeared here recently at Town Hall, and next morning the editor scanned the daily papers for reviews of the concert. Only one of them mentioned it, merely listing the works played, so information had to be obtained elsewhere.

That was all right with the editor. But how about the young pianist? he wondered. The recital cost many hundreds of dollars, and doubtless was given for the dual purpose of publicity and getting possible favorable notices. Four other musical events took place the same evening; understandably, that seemed to be enough for the critics to handle.

But what about the young pianist, her New York debut and future career? Suppose there is no money available for another recital? Does that mean shutting up shop and sinking into oblivion?

The Musical Courier suggested long ago, and repeats the suggestion now, that managers should induce debutants to give their New York recitals at 11 or 11.30 a.m. so as not to conflict with concerts which the critics feel to be "musts" or "news". (Isn't a debutant "news" too?) There are no regular New York forenoon concerts except the Philharmonic Young People's on Saturdays, one being held every few weeks.

In the interests of the good cause, the Musical Courier expects the hard-worked critics to second its suggestion, and not heave brickbats at us for trying to increase their labors!

• • •

MUSIC IN THE POST-WAR WORLD

Already many plans are being made to provide for a greater scope of international cooperation after the war, and it is highly probable that new ties between nations will be established by a vast growth in air travel, radio communication and interchange of ideas and customs between the continents.

The future role of music already looms as one of increased importance, for artistic works, performers and productions will be sent around the world with an ease hitherto unimagined. In this way music will be a unifying force of great potency.

Among the projects of this sort which have come to our attention is an International Music Program proposed by Allan F. H. Swanson, of Milwaukee, who has been doing research for some time on the musical resources of all nations and their possible utilization in a world-wide common movement.

The project, according to Mr. Swanson, includes international shortwave radio programs, in which outstanding musical performances of many countries could be transmitted and others received in return. The second part of the plan is for an exchange of musical artists and organizations between countries, performing music of their own lands in the larger cities, universities and music schools.

Something of this sort has already been established between the republics of North and South America, in the widespread interchange of students and reciprocal visits of artistic personalities, with the United States Department of State as a benevolent sponsor of the cultural program. Our Office of War Information is also sending by shortwave an ambitious series of broadcasts by United States symphony orchestras and artists, playing music of our own and other countries.

All these beginnings point to a possible enormous expansion of cultural ties between the nations in that era, when it is hoped, order and common sense, mutual respect and tolerance will rule the world.

• • •

AIDING MUSIC LIBRARIES

Although, owing to their age, libraries of Europe have the advantage in containing many rare items of the past, North America has established a record in the systematic arrangement of such material.

The Music Library Association since 1931 has promoted the founding, growth and use of such institutions and collections of music in this country and Canada. The recent establishment of regional chapters has created added incentive for discussion of aims.

The Music Library Association maintains an employment service for music librarians; its committees are at work on problems of cataloguing, on an Index to Music Periodicals, on a Checklist of Thematic Indexes and on a Bibliography of Music Periodicals. The Committee on Photo-duplication began some time ago to make a long range study of the MS. and microfilm resources of rare material in this country and has issued microfilm copies of a considerable amount of this material. Other services include the issuing of a quarterly journal called Notes, and additional publications from time to time, and encouragement of various aspects of creative and functional music.

A campaign for additional members, including those who are interested in music but are not themselves librarians, is now being launched by the membership committee, of which Prof. Lowell P. Beveridge, of Columbia University, New York, is chairman. As the group is carrying on so important a work, it well deserves the support of the musical public.

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Publication of an article or statement in the columns of this publication does not necessarily imply that the Editors indorse or agree with opinions or statements made by the writer. As an open forum for the musical field, the Musical Courier naturally presents all viewpoints. Discussion is always welcomed — within the new limitations of space imposed by war conditions.

NEW YORK MARCH 5, 1944 No. 3087

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If your Musical Courier is not delivered on schedule, the delay is unavoidable because of war conditions. We therefore ask your indulgence.

VARIATIONS

By Leonard Liebling

In the Prelude to her just published book, You're Only Human Once (Doubleday, Doran & Co., $2.50), Grace Moore says that prima donnas usually write their memoirs after they retire from public life. "The hell with that," adds Grace, and tells it all now.

She makes a racy, rollicking story, spiced with more salty profanity, relating childhood days in Tennessee, her early ambition to be a singer, the difficulties she overcame with indomitable persistency before landing successfully in the theater, in opera, concert and the films. There are accounts of her Paris sojourns, her life on the Riviera, her wide travels, the many famous persons she has met. Gusto and frankness, and a courageous philosophy animate her opinions of life and people. She glories in her triumphs and honestly admits it. Her great singing idol is Mary Garden (with whom she studied Louise) but she speaks with kindness also of other prima donnas except one whom she doesn't name.

In a chapter called Love-Is-a-Beautiful-Thing-Department, the author confesses that the thing she is most interested in, outside of singing, is love. Then down comes the curtain with this: "The public usually exaggerates the scope and variety of a prima donna's amours —but then you can hardly blame it, for so does the prima donna herself. All the melodramatic trappings of the libretto have a terrific effect on real life, and the tendency is strong to carry over the emotional fortissimo. But the unvarnished truth about my love life is that it has always been perfectly normal, happy, and enormously successful. Everyone expects in a book of memoirs like this that there will be a great parade of episodes. But I think that the more extensive a tale you spread of your love life, the duller it gets. . . . Names, places, phone numbers—all these are inconsequential. It is the colors that one accumulates quite as a normal process that count. As one grows older, the 'love' you may have found in this one or that fades away, leaving only the variation of tone on one's adult palette."

Nevertheless, Miss Moore does mention some names—discreetly. Altogether this is an eager and exhilarating book.

• • •

There is prodigious operatic interest everywhere, active and prospective. Aside from the always arresting doings at the Metropolitan, New York now has its municipal sponsorship of lyric drama just inaugurated at the Center, the annual visit of the San Carlo organization, constant single occasions and short series by special professional groups, and the performances of the Juilliard and other schools. In addition, the air is rife with rumors that a large regular company is in process of formation, to start next season with the help of a $2,000,000 (more or less) guarantee fund said to be available from the Rockefeller interests.

Meanwhile, the Metropolitan begins a two weeks' engagement in Chicago, April 17 (as reported exclusively in the Musical Courier months ago) and is to tour also in other cities this Spring. The Chicago Opera plans to resume its own course in 1944-45; the San Carloans continue their itinerant way; many smaller professional companies are being heard throughout the country, and also collegiate and other special groups, including those at music schools; the usual Summer *stagiones* are already arranged; and the two great Pacific Coast cities promise their annual activities for the coming Autumn. Opera Guilds, working in the interests of the Metropolitan, are forming in many places. The Metropolitan itself penetrates everywhere with its Saturday broadcasts and its Sunday Auditions of the Air.

The Metropolitan has offered a list of 19 operas for its Chicago visit, with the suggestion that the press of that city ask the public to decide the final selection of repertoire. The list has most of the standard works heard in New York this Winter, and includes Tristan and Isolde, Parsifal, Salome, Rosenkavalier, Tales of Hoffmann, Tannhäuser, Gianni Schicchi, and the Verdi favorites.

• • •

Hq & Hq Det, 6th Tng Regt,
ASTP, BTC,
Ft. Benning, Georgia,
Feb. 3, 1944.

Dear Variations:

I thought that you and the many readers of your department might like to know how a group of citizens in a small city is contributing to the morale of its near-by, musically minded soldiers. I am referring to the Three-Arts League of Columbus, Georgia. For each of the concerts in a series of four, the League has given approximately 200 free seats to the enlisted men and women of Fort Benning.

Through the kind efforts of this musical organization, we at Fort Benning are enjoying the fine artistry of James Melton, Helen Howe, Draper and Adler, and Jesus Maria Sanroma. In a region where the radio is practically the only stimulation for the music lover, these concerts are welcomed with outstretched arms. I know of several larger cities whose musical gods might take a hint from the Three-Arts League!

Sincerely,
STAFF SERGEANT ROBERT HEARN

• • •

J.P.F. says that instead of having had a new national anthem written, the Soviets might simply have borrowed that old Anglo-Saxon song, Merrily We Roll Along.

• • •

Another Musical Courier prediction has come true, with the retention of Désiré Defauw as conductor and musical director of the Chicago Orchestra for 1944-45, its 45th season. Contracts with soloists are to be signed within the next few weeks.

• • •

Doris Adams, graduate of Wellesley and former concert pianist, now tours as a lecturer, telling people how to listen to music and really hear it. "You don't have to be a performer to enjoy good music, and you don't even have to understand its technic," is the sensible basis of her argument. To believe that, Miss Adams' listeners need only remember how often the professional critics reprimand soloists and conductors for incorrectly interpreting the message of the composers.

• • •

Partly a double bill was the Carmen performance of Feb. 24 at the New York Center, for the Times wrote next morning: "As Escamillo, Mario Berini was miscast. . . . An outstanding achievement of the evening, however, was George Czaplicki's Escamillo."

• • •

"With some of the crazy goings-on musically over the air," writes J. P. F., "I confidently expect to hear one of the Metropolitan Opera stars soon singing Mairzy Doats on the radio. If you hear a choking cry and a loud splash immediately after, that will be me jumping into the East or North River — whichever is deepest."

• • •

The Nazis some time ago banned performances of their once-popular and perhaps over-optimistic song, Wir fahren gegen England (We're Sailing Against England). According to a writer in the New York Times, the piece had to be abandoned partly because it acquired the nickname of the Nie Gelungen Lied (Never Happened Song).

In the same article, the writer relayed one of the most popular anti-Hitler jests, which related that the Fuehrer had decided to make peace only with the stipulation that there should be no corporal punishment.

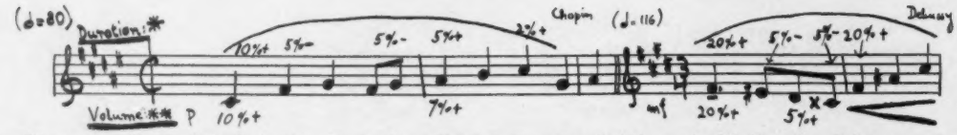
• • •

Poor old Sibelius came in for a lambasting when his Fifth Symphony was Philharmonicked recently by Rodzinski. Henry Simon, of P.M., says that its themes are reminiscent of Beethoven's Violin Concerto, Offenbach's Barbe Bleu and Casey He Waltzed with the Strawberry Blonde. Jerome D. Bohm, of the Herald-Tribune, also finds the Beethoven resemblance, and says "it rubs elbows with O Sole Mio" and adds "Sibelius has not hesitated to utilize the latter half of the Meistersinger motive in the finale, which provides a background for the theme which never fails to send me away humming O Dry Those Tears."

In their reviews of the same concert, when they discuss Milstein's playing of the Tchaikovsky Violin Concerto, Bohm and Olin Downes (Times) part company drastically. The latter's estimate: "This was a generally routine performance. When not in directly bad style, it was characterized by almost cynical indifference to if not disrespect for the essential nature of the music. The Concerto deserved better, and so did Mr. Milstein's attainments and reputation." Bohm's opinion: . . . "Milstein's extraordinary performance in which striking virtuosity was companioned by a flawless musical taste which did full justice to the Russian's composer's expansive and sometimes trite tunes without resorting to emotional exaggeration." . . .

• • •

My favorite bit of singing of the week was at the Greenwich Village Inn, where the vocalist crooned a number about Frank Sinatra, with the unforgettable line, "Your epiglottus— has surely got us."

NEW APPROACH TO MUSICAL MASTERY DEVELOPED BY PEDAGOGUE-SCIENTIST

Examples Illustrating Some of the Principles Used When Music is Consciously "Humanized". % + stands for approximately how much longer and louder a note is to be played than the mechanical average; % —, for how much shorter and softer.

Musical mastery is not a haphazard process. Often it is arrived at through trial and error methods which require years to gain results. However, artists may reach the same ends by a much shorter scientific route, through the discoveries that modern psychology make possible in the learning process.

Such is the belief of Mark Grain, Russian-American musician, pedagogue, scientist, who has made exhaustive studies in the United States and abroad in universities and individually, and reports striking results in the mastery of artistic skill through technical control of rhythm. He has found these methods remarkably successful in aiding musicians to attain technical mastery.

"The process of learning," said Mr. Grain, "is to a great extent done today by guess work. There is little knowledge of what happens in the brain in the process of achieving skills. My work proceeds with a process which can be likened to the production and control of a broadcasting system.

Mastery Through Controlled Rhythm

"The production of individual tones or individual movements can be controlled so that they are full-bodied and secure. Periodic rhythmic usage of such movements with proper short rests allows them to be connected to a single switch in the brain, which thereafter will be able to control great numbers of such movements with ease and without effort. To produce a secure technic, the building process should use short and scientifically timed rest periods during practise so that each individual action has the opportunity to recuperate from stress and be capable of complete repetition, still forestalling the possibility of over-recuperation.

"These rest periods should be related to the length and stress used in the action. If we can regulate the actions and relaxations in the exact proportions which are needed, the resulting work will be at maximum efficiency. These alternations thus provide the basis for the building of controlled rhythms."

Mr. Grain explained that his method is applicable not only to performance on any instrument, but also to singing, including control of intonation. He has found that a high percentage of all singers very often sing out of tune if only by a small margin. His method takes various phases of their work and, as he calls it, "builds a new house beside the old one." The singer, for example, "is trained to take a note or phrase and build it up as already indicated so that it can be reproduced without effort. Proceeding in this manner, an entirely new structure is reared."

Conscious Control of Expression

One of the most interesting phases of his work, Mr. Grain explained, has to do with the production of expression in musical performance by conscious control. "There are certain definite principles that apply to artistic expression," he went on. "The artist knows what he wants to express by means of inner feeling but often has no means of analyzing the process. Once he knows how to produce expressive ways of singing or playing, he is able to do it again with ease. One can train artists and students in this way until such variations become part of the general expression.

"Here is an explanation of one point in principle: as an example we take one measure of music containing four quarter notes. We use the piano as a medium because the production of tone is constant on this instrument. The changes involve only *timing* and *volume*,—the combinations between these two qualities run into endless varieties. The idea of different touch in piano playing, outside of timing and volume has, by now, been scientifically disproved.

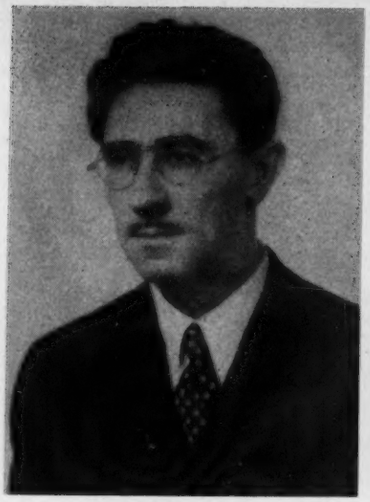
"If we play these four notes equally in every way, we shall have produced machine-like, mechanical music. But our aim is to produce expression. Suppose there are no *fortes*, *pianissimos*, or other such markings, the music to be good music, must still sound unlike a machine.

"The instructor will say 'put feeling into it,' 'play with expression', 'sing it'. When no exact directions are given as to how this is done, that is meaningless. Usually artists achieve articulate expression to a great extent through means of which they are not aware."

Mr. Grain told how he had meticulously measured the perforations in old player-piano rolls made by eminent pianists to determine what timing and volume constitute the expression of individual artists, as well as the general principles of musical expression. He supplied the accompanying example, illustrating how expression in music can be consciously achieved.

"The main principle in this illustration," he explained, "is the lengthening of the first note of each measure. It is interesting and illuminating to try this on the piano. If the two measures are first played slowly in exact time and then played again, following the percentage directions in timing given in the illustration (first slowly then faster), the music immediately comes to life. It sounds beautiful, 'professional'. Once the principles have been learned, they can be applied generally with remarkable results."

Mr. Grain stated that by use of these principles he believes skill and art can be developed to much greater extents than is now believed possible, and such things, for instance, as the complete changing and a great improvement of the fundamental "touch" of a pianist are easily achieved.



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Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

March 5. Philharmonic-Symphony Society, Rodzinski conducting; Josef Hofmann, pianist, soloist, CH, A.
March 5. Lotte Lehmann, soprano, TH, A.
March 5. New Friends of Music (Busch Trio), TH, 5:30.
March 5. Marietta Vore, Soprano, TiH, E.
March 5. Helen Janov, violinist, TH, E.
March 6. Samuel Dushkin, violinist, TH, E.
March 7. Philadelphia Orchestra, Eugene Ormandy, conducting; William Primrose, violist, soloist, CH, E.
March 7. Scriabin Circle, TB, E.
March 7. Equitable Life Choral TH, E.
March 8. Todd Duncan, baritone, TH, E.
March 8. Philharmonic-Symphony Society, Rodzinski conducting; Rudolf Serkin, pianist, soloist, CH, E.
March 9. Elmo Russ, composer-pianist, CCH, E.
March 9. Boston Symphony Orchestra, Serge Koussevitzky, conducting, CH, E.
March 10. Philharmonic-Symphony Society, same program as Wednesday evening, CH, A.
March 10. Freda Trepel, pianist, TH, E.
March 11. Boston Symphony Orchestra, Serge Koussevitzky, conducting, CH, A.
March 11. Jazz Concert, Eddie Condon directing, TH, 5:30.
March 11. Joseph Rogatchevsky, tenor, Emma Boynet, pianist, TH, E.
March 12. Philharmonic-Symphony Society, same program as Friday afternoon, CH, A.
March 12. Catherine Van Buren, soprano, CCH, A.
March 12. Emily Franz, violinist, TH, 5:30.
March 12. Samuel Mayes, cellist, TH, E.
March 12. Edward Stewart, baritone, CCH, E.
March 13. Portia White, contralto, TH, E.
March 13. National Orchestral Association, Leon Barzin, conducting, CH, E.
March 14. Vladimir Horowitz, pianist, CH, E.
March 14. Concert of Irish Music, TH, E.
March 15. Sir Thomas and Lady Beecham, joint program, TH, E.
March 15. Simon Barere, pianist, CH, E.
March 16. Philharmonic-Symphony Society, Bruno Walter, conducting; Beethoven's Ninth Symphony and Bruckner's Te Deum sung by Westminster College Choir; Eleanor Steber, Enid Szantho, Charles Kullman, and Nicola Moscona, soloists; CH, E.
March 17. Philharmonic-Symphony Society, same program as previous evening.
March 17. Louis Kaufman, violinist, TH, E.
March 18. Philharmonic-Symphony Society, Rudolph Ganz, conducting, Young People's Concert, CH, M.
March 18. Sonia Essin, contralto, TH, A.
March 18. College of St. Elizabeth Glee Club, TH, E.
March 18. Rochester Symphony Orchestra, Jose Iturbi conducting; Argentinita, dancer, soloist, CH, E.
March 19. Elsbeth Bell, contralto, TH, A.
March 19. Florence Mercur, pianist, TH, 5:30.
March 19. Philharmonic-Symphony Society, repeat of Beethoven's Ninth Symphony, CH, A.
March 19. Charles Petremont, violinist, TH, E.
March 19. Artur Rubinstein, pianist, CH, E.
March 20. Artur Schnabel, pianist, CH, E.
March 20. Ariana Bronstein, violinist, TH, E.

Mertens Becomes U. S. Citizen

André Mertens, Director of the South American and Mexican Divisions of Columbia Concerts, Inc., and a vice-president of that corporation, became an American citizen on Feb. 29.

Recital by Josephine Tooker

Josephine Tooker, attractive young soprano, was presented in a recital by Lucile Kellogg at her studio in Carnegie Hall on Feb. 27. She sang beautifully arias by Massenet and Verdi, songs by Strauss, Grieg, Rimsky-Korsakoff, Gretchaninoff, Amy Worth, Harriet Ware and Kathleen L. Manning. Vincent De Sola, pianist, was the effective co-artist, also playing solo numbers by Chopin and Granados.

N. E.

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METROPOLITAN OPERA

La Bohëme gave Grace Moore (as Mimi) the chance on Feb. 9 to make her second appearance of the season, which she did with brilliancy and *éclat* despite a cold. Her experience and resourcefulness enabled her to keep allurement and lustre in her tones and her impersonation. Nino Martini, the slim, handsome and vocally fluent Rodolfo, received ringing applause after his first act aria. The rest of the cast had been heard about a month earlier and included Frances Greer (Musetta) Valentino (Marcello) and the surpassingly rollicking Baccaloni (Benoit). Sodero conducted.

Tales of Hoffmann on Feb. 10 had an enlivening hearing under the Beecham direction, with Jacques Gerard giving an adequate account of the title role. Lucielle Browning was a graceful and full-toned Nicklausse. Eleanor Steber adorned the part of the naughty Giulietta. Lansing Hatfield sang Schlemihl. The rest of the cast was the same as at the previous performance. Double-billed on Feb. 11, Gianni Schicchi and Salome drew a capacity house. Baccaloni won gales of laughter for his versatile singing and *buffa* art as the shrewd Gianni. Nadine Conner's sweet tones and Nino Martini's lyric fluency made the pair of young lovers doubly likable. Sodero conducted. The Salome performance was a flaming one under the inspirational directing of Szell, who has made this score peculiarly his own. Djanel repeated her intensely acted and incandescently vocalized version of the heroine. Arthur Carron moved about a great deal and sang lustily as Herod, but somehow did not entirely give a convincing impersonation of that neurasthenic weakling. Karin Branzell was imposing as Herodiade, Julius Huehn sturdy and resonant, but hardly spiritual, as the static Jokanaan. John Garris dictioned admirably as Narraboth. Moscona and Darcy were an intelligently singing pair of Nazarenes.

Walküre Continues Cycle

The Wagner Cycle proceeded Feb. 15 with Walküre, and as in Rheingold, star conductor Szell gave the performance tremendous impetus and eloquence and made the orchestra irresistibly radiant. Melchior (Siegmund) thrilled with his vocal power and expressiveness and the romantic drive of his impersonation. Traubel, a true Wagnerian heroine in stature and action, sang with plenitude and appeal of tone, even though the high B's of the Ho-jo-to-ho were tentative and slightly off pitch. Kipnis' sardonic study of Hunding was signally arresting, with every phrase attuned to the full meaning of the text. Thorborg still is the best Fricka the Metropolitan has had for years. Janssen, properly heroic in appearance and bearing as Wotan, lacks resonance in the lower register but the rest of his singing had affecting sound and meaning. Astrid Varnay (Sieglinde) was a pleasure to the eye, delineated poetically, and vocalized with fine quality and abundance of tone. The third act participation of the Valkyries was surpassingly effective, with their perfectly coordinated, fresh and true-pitched voices. That outstanding octet consisted of Mmes. Doree, Votipka, Stellman, Browning, Johnson, Glaz, Olheim and Harshaw. Wallerstein's stage-management lived up to its customary striking standard. The enthusiasm of the packed house was electrifying, and climaxed in a hurricanic ovation for Szell when he came out to lead the last act.

Munsel as Gilda

Rigoletto, on the 16th, with Valentino in the title role, and conducted by Sodero, left something to be desired from both performers. The former has not the art or authority of a Tibbett, and Sodero did not inspire his orchestra to more than perfunctory playing. Patrice Munsel sang Gilda, and mimed the part well. She was better in some of the lyric measures than in coloratura flights. Jan Peerce was the Duke, and as always, brought down the house with his compelling delivery of the light-o'-love's arias and duets. Bruna Castagna had not much to do as Maddalena, but that little was done with allure of personality and vocalism. Moscona enacted the villainous Sparafucile.

Pelleas Repeated

Pelleas and Melisande delighted Debussyites again on Feb. 18, Emil Cooper making a prolonged tone poem of the gossamer score. Sayao repeated her appealing version of Melisande, Singher once more was an ideal Pelleas, and to climax the art of the evening, there was the emotionally gripping Golaud of Tibbett, and the tenderly intoned Arkel of Kipnis, two of the finest operatic portraitures at the Met. this season.

The riotous jollity of Rosenkavalier with its irresistible music, made a wholly melodious holiday for the matinée audience on Feb. 19. Jessner sang the Princess, List was the Ochs, Novotna the Octavian, Nadine Conner the Sophie. Kurt Baum registered his usual striking hit with his singing of the tenor solo in the first act. Szell had his orchestra in most songful and exhilarating mood.

In the evening, Djanel gave her compelling characterization of Carmen, seductive both in impersonation and sound. Jacques Gerard was an acceptable Don Jose. Valentino, as Escamillo, Lansing Hatfield (Zuniga) and Christine Carroll (Micaela) contributed materially to a generally enlivening performance. Annamary Dickey, fresh from nightclub appearances at the Waldorf-Astoria, sang the small role of Frasquita. Beecham had the orchestra and the cast in his customary close unity.

Siegfried Impresses

Siegfried continued the special Ring Cycle on Feb. 22, Szell again making the orchestra the real hero of the occasion. Not for years have we had such intensive and revealing Wagner readings at the Met. His engagement there this season was a true inspiration. Melchior's high spirits and vocal amplitude and intelligence as Siegfried, are always a strong asset in this opera. Traubel was an imposing last-act Brünnhilde, a benison to the ear. Janssen's Wanderer had more sonority in his deep register than he showed as Wotan in Rheingold and Walküre. The Mime of Laufkoetter is a model of its kind, much better than the excessively vociferous Alberich of Lechner. Thorborg was the Erda, List did Fafner, and Nadine Conner gave beautiful voice to the Forest Bird.

Flesch as Santuzza

The Feb. 23 offering was Cavalleria Rusticana, the Polovtsian Dances from Borodin's Prince Igor, and Pagliacci. Ella Flesch (remembered from her emergency debut as Salome) sang the role of Santuzza, and made it a telling one, sung and acted with appropriate power and passion. Armand Tokatyan was much at home as Turiddu, with experienced vocal handling and stage deportment. Sved's fine voice came to effective hearing in the part of Alfio. Helen Olheim was the sirenic Lola, and Thelma Votipka the gentle Lucia. In Pagliacci the well-balanced cast included Jobin as the suffering Canio, Lawrence Tibbett in his surpassingly sinister and artfully sung version of Tonio, and Licia Albanese intoning the lyric outpourings of Nedda. Sodero conducted both operas, and Pelletier led the ballet.

With one change in cast, Marriage of Figaro had renewed hearing on Feb. 24, Lazzari taking the place of Baccaloni as Bartolo. The vocalizing throughout was in atmospheric style, and of course Bruno Walter's conducting of Mozart always is a master achievement. The singers were Sayao, Steber, Novotna, Petina, Pinza, Brownlee, Garris, Farell, Paulee, Raymondi, De Paolis.

A New Azucena

Il Trovatore sounded its lush melodies and lusty passion Feb. 25, with Leonard Warren (Count di Luna) and Margaret Harshaw (Azucena) winning the chief vocal honors. Both caught the forthright dramatic as well as lyric moments of the music and gave infinite pleasure to lovers of golden tones artistically modulated and phrased. The Leonora of Stella Roman had unevenness with some satisfactory episodes in softer passages and too stressful dynamics in loud ones. Arthur Carron, the Manrico, left much to be desired in point of smoothness and appealing quality. Sodero did a workmanlike job with the orchestra, but one would have desired more of the true Verdian impulsiveness achieved so successfully by Bruno Walter in The Masked Ball and La Forza del Destino.

Jane Snow to Give Recital

Jane Snow, American mezzo-soprano, gives a Town Hall, New York, recital on April 5. Miss Snow recently made an unexpected debut there when she substituted for the indisposed Enid Szantho on 36 hours' notice. She also was featured in a program of songs by Lieut. Alex North in WNYC's Festival of American Music.

•

Elsbeth Ball, mezzo-soprano, at her Town Hall, New York, recital on March 19, will be assisted by the New England Philharmonic Trio.

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CHICAGO

By René Devries

When Vladimir Horowitz appeared on three occasions as soloist with the Chicago Symphony, Orchestra Hall was not large enough to accommodate his innumerable admirers, and many were turned away. The same occurred when Artur Schnabel was assisting artist with the orchestra in three all-Mozart programs. When Joseph Vito, the distinguished harpist of the orchestra, was soloist on a program that held many succulent dishes served beautifully by the distinguished band and its musical director, many seats remained vacant. Why?

Schnabel played no less than five concerti in the course of the Mozart cycle, during which we heard a total of thirteen works, including among them the first and last symphonies of the composer. Four other Mozart works were also played for the first time in the home of the orchestra. They were the Serenades No. 6 and 12; the overture to Cosi fan Tutte, and the Piano Concerto in B flat major.

Elman and Swarthout in Recitals

Following his triumphant appearances as soloist with the Chicago Symphony, Mischa Elman gave a violin recital in Orchestra Hall that was one of the most important events of the season. The beloved virtuoso played to the delight and enlightenment of an army of connoisseurs, frenetic in their applause.

Though Gladys Swarthout saw the light of day in Kansas, we of Chicago regard her as one of our own. To this city, where she spent many years as a student and as a junior member of the opera, she returned to sing for an audience that filled the Civic Opera House in the last but one recital of the History and Enjoyment of Music Series. Miss Swarthout's song was as brilliant as her attire, and her diction as clear as ever. In fact, she is now at the zenith of her career.

Lucie Bigelow Rosen at Civic Theatre

After an absence of two years, Lucie Bigelow Rosen gave a theremin recital at Civic Theatre. In her blue gown, the artist created a favorable impression the moment she stepped before the audience, which grew in enthusiasm as the program proceeded. With her delicate hands Mme. Rosen manipulates with skill the tonal "waves" and she was particularly happy in a group of Bach, which started her program auspiciously.

The recital-giver shared her program with Arthur Miller, 19-year-old Chicago vocalist, now in training at Northwestern University. He has an undeniably beautiful baritone, which after serious study with Mme. Herman Devries permits him to express emotions tellingly and powerfully. Both artists were superbly seconded at the piano by Frank Chatterton.

Nakutin Presents Alyce Galen

Annually Alexander Nakutin brings to the fore a dozen or more of his artist-students in song recitals at Kimball Hall. The latest to emerge publicly is Alyce Galen, a soprano of unusual promise, possessing a voice of lovely texture, wide in compass and capable of shading from voluminous tone into a fragile mezzo-tint, that did her proud throughout a program of many schools and nationalities. Fritzi Siebach supplied accompaniments of beauty for the singer.

Rosenwald Discussion Leader for MFY

At the last of a series known as Music For You, a program of modern Russian music was given by a group of local musicians with Hans Rosenwald, critic, musicologist and dean of the Chicago Musical College, as discussion leader.

American Conservatory of Music Notes

The Music Study Club of Chicago recently presented a concert version of the opera Lakmé under the direction of Edith Heffner Dobson. Louis Rousseau sang the leading tenor role and his pupil, Betty Jeffries, was heard in the title role. Miss Jeffries is soprano soloist at the Church of the Assumption.

Florence Peterson, from the Rudolph Reuter studio, has been engaged as accompanist for the Pullman Choral Society.

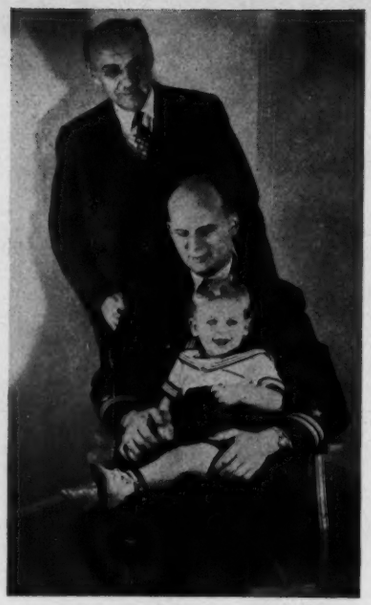
Maria Gariboy, soprano, pupil of Louis Rousseau, was the featured artist in the recent Pan-American Fiesta presented by the Pan-American Good Neighbor Forum in the Parkway ballroom.

Mme. Herman Devries' Pupils Heard

Mary Kampo, mezzo-soprano, scored in singing for the Civic War Program of the Civic War Veterans at Memorial Room of the Public Library. In a concert with Armin Hand's Band, she divided honors with Charles Sears, tenor, and Mark Love, bass. With the same organization, Miss Kampo sang at Medinah Temple for the Army and Navy E Award. Virginia Duffy, remarkable child-soprano, is filling many engagements in the Middle West prior to her appearance as soloist with the Waukegan Symphony Orchestra. She also recently furnished the program for the Woman's Club of Bryn Mawr. Ruth Parry, attractive youthful soprano, and Benjamin Schulczynski, popular baritone, were heard in joint recital at Kimball Hall under the management of Howard R. Will on Feb. 22. All are from the studios of Mme. Herman Devries.

John Dwight Sample Artists Active

June Browne, coloratura soprano, has been engaged as soloist at Old Heidelberg, singing Caro Nome from Rigoletto and other opera selections nightly.



CZERWONKYS OF 3 GENERATIONS
Richard Czerwonky, composer-conductor-teacher, looks on as his son, a Naval officer, holds the latest scion of the musical family.

Daniel Cobb, baritone is with the current show, Oklahoma. Naomi Watson, contralto, has returned after spending the holidays in Quincy, Ill. She has many engagements for the coming months. Rachel Keefer, contralto and costume singer, has been busy for many months with club engagements, having filled close to twenty of these. Raymond McAfee, baritone, director and soloist at the Christian Alliance Church, sang in many performances of Messiah around the holidays and is on the staff of Radio station WMBI. Byron Healy, baritone, is soloist at the Presbyterian Church of Aurora. Mrs. Wallace McKinney, soprano, and Robert Milton, tenor, are both soloists at the Washington Blvd. Methodist Church. Michael Fenton, tenor, is soloist at St. Ambrose's Catholic Church. Esther Onich, soprano, holds a church position in Fort Wayne, Ind. William Benson, tenor, has been soloist in the Science Church in Aurora, Ill. Glenn Bowlby, tenor, has been appointed director and soloist at St. Matthew's Evangelical Church. Paul Sanger, tenor, is director-soloist at the Wicker Park Lutheran Church. Arthur Wilkinson, tenor-director, has an excellent position with the Lake View Presbyterian Church. Otto Slatinsky, bass-baritone, has filled many club dates this season and is soloist at St. James' Methodist Church. Miriam Bailey, soprano, is on the staff of WMBI Radio Station.

DENVER

After the customary holiday lull, the Denver Civic Symphony Society resumed its activities with a concert by the Civic Symphony Orchestra on a Sunday afternoon. Horace E. Tureman conducted his forces with his customary circumspection and enthusiasm in Tchaikovsky's Symphony Pathetique. The assisting soloist was Beverly Blagen, young Denver soprano, who sang with a pleasing voice Massenet's Pleurez, mes yeux and Manon's Adieu, nôtre petite table.

An enthusiastically received feature of the program was a group of about thirty young soldiers, The Singers from Company A, who gave Robinson's Ballad for Americans with good effect under the direction of Cadet Ray Green. The incidental baritone solo was sung by Cadet Charles Kolar. In addition, the soldiers sang I Wonder as I Wander, a folksong, and a Negro Spiritual without accompaniment.

Piatigorsky in Baton Bow

The Denver Symphony Orchestra on Feb. 4 had the assistance of Gregor Piatigorsky in its third seasonal concert in the double capacity as soloist and guest conductor. Piatigorsky the cellist is a great favorite in Denver, as conductor he was an unknown quantity and the capacity audience was full of anticipation. He made a splendid impression with the opening number, Weber's Euryanthe Overture, after which he performed Haydn's Cello concerto in D major, with Mr. Tureman conducting, in an absolutely flawless manner. He opened the second half of the program with an orchestral version of Seven Russian Folksongs by Liadoff. This work, although cleverly orchestrated, is hardly of symphonic caliber. He closed the program with a rousing performance of Tchaikovsky's Marche Slav.

Between these two orchestral numbers, conducted with care and *élan*, Piatigorsky appeared again as soloist in a group of four numbers, Tchaikovsky's Pezzo Capriccioso and three pieces from Prokofieff's Music for Children, arranged by the soloist and skillfully accompanied on the piano by Ralph Berkowitz. Needless to say, the great artist was importuned by the enthusiastic audience to add several encores.

Earlier in the season there were two piano recitals at Phipps Auditorium which deserve special mention. One was given by the Hungarian, Erwin Nyiregyhazi, who played a program making great demands on technical proficiency and musical understanding; the other by Johana Harris (Mrs. Roy Harris), who, in a program of mostly smaller numbers, showed musical intelligence and technical accomplishment.

GUSTAV SCHOETTLE

Rudolph Reuter's Engagements

Rudolph Reuter played the Schumann Concerto with the Symphony Orchestra of Terre Haute, Ind., recently, under Will H. Bryant, conductor. Mr. Reuter also played at a MacDowell Foundation concert in Chicago, in a program of works by Edward Collins, and for the Society of American Musicians on Feb. 21. He appears in concert with the Philharmonic Quartet on March 18, playing with them the Franck Quintet, and will give his own Chicago recital in April.

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BELA DANDWILL
(Photo by Maurice, Chicago.)

Bela Dandwill, Former Acrobat, in Successful Vocal Bow

CHICAGO. — Bela Dandwill, young tenor, now singing nightly at the Beau Danube, one of Chicago's select night spots, has had an interesting and colorful career. He was formerly an expert acrobat and head of a well-known troupe which appeared extensively throughout this country.

Dandwill's musical career dates from his meeting with an old acquaintance, a former Hungarian musician, who had become interested in his voice and advised him to seek an audition with Mme. Ada Paggi, contralto, who was for more than 15 years a valued member of the Chicago Opera Company. His voice, a tenor wide in range and of unusual quality, but then wholly uncultivated, won a favorable verdict from Mme. Paggi when the two friends visited her studio in the Fine Arts Building here.

Dandwill thereupon disbanded his troupe and took up vocal study with such zeal that one year later he made his debut. He is now looking forward to the day when he will bow as a full-fledged operatic tenor.

R. D.

Creatore Opera Forces Heard in Windsor Theatre Series

Cavalleria Rusticana and Pagliacci were sung by the Creatore Grand Opera Company, Giuseppe Creatore, general director, at the Windsor Theatre in the Bronx on Feb. 24 in a series of weekly Thursday night performances. In the Mascagni work, Selma Kaye was heard as Santuzza, Ottavio Valentini as Turiddu, Vincent Mattina as Alfio, Maria Starr as Lola, and Emily Kalter as Lucia. The Pagliacci cast featured Fred Schweppe as a sonorous Canio, Frieda Volkert as Nedda, Eugene B. Morgan as Tonio, Gregory Armeno as Beppe, and Vincent Mattina as Silvio. Julio Occhiboi, the associate director, conducted. Louis Raybaud was the stage director. The audience was large and enthusiastic.

F. N.

CITY CENTRE OPERA

(*Continued from page 3*)

versifications. The stage settings had more suggestion than body, but did not mar the illusion. The company was adequately trained in action by Hans Wolmut. Halasz timed well with his stick and adapted himself admirably to the singers. A good chorus of fresh voices (schooled by Irving Landau) furnished solid background.

Ethel Barrymore Colt (daughter of the famous theatrical star) sang the title role. She has had some experience in opera and showed it by her assured bearing and confident treatment of the music. Without being in every degree a finished actress, she imbued her offering with youthful charm and *insouciance*. Her voice is slight in volume but silvery sweet in quality; she sings feelingly, and phrases artistically. A deserved ovation followed her delivery of The Last Rose of Summer.

Edward Kane, the Lionel, is a sturdy figure with tones to match, and he put romantic fervor into his airs and histrionics. Robert Brink was entirely at home as Plunkett, baritoning resonantly, acting with bluff vigor, and dictioning perfectly. Stanley Carlson as Tristan, Suzanne Sten as Nancy, and Ralph Leonard as the Sheriff, were the rest of the competent cast. The ensembles had especial smoothness and spirit.

Tourel as Carmen

Carmen was the bill on Feb. 24, Jennie Tourel singing the name part, in which she had appeared also at the Metropolitan Opera about seven years ago. Miss Tourel, recently acclaimed for her impressive recital in New York, again made evident on the present occasion that she has a voice of uncommon appeal, and musical intelligence and taste out of the ordinary. She underlined her text with significant modulations and colorings, even though they were not as frankly sensuous as those of some other exponents of Carmen. In her characterization, Miss Tourel avoided to a large extent the obvious animal allurements so often seen in projections of the role, stressed seductiveness rather than subtlety, for the Sevillian charmer was not so much a courtesan as an amorist. The audience took Miss Tourel to its heart and gave her a rousing reception.

Mario Berini, the Don Jose, failed to duplicate his singing achievements that scored so well in Tosca. He oversentimentalized, forced his tones, and came a cropper in the Flower Song. Czaplicki's Escamillo, on the other hand, was a full realization of that role, done with vocal power and yet with artistic restraint. Mary Martha Briney, as Micaela, gave a most pleasing account of her music and acted with appropriate simplicity and charm. Rosalind Nadell delighted with her warmly-tinted contralto tones as Mercedes, and Regina Resnick likewise as Frasquita. Passably effective were the rest of the cast, Henry Cordy, Emile Renan, Hugh Thompson. Excellent dancing was done by Pilar Gomez and Giovanni Rozzini. The scenery and stage business had ample verity. Halasz' conducting of the attenuated orchestra kept matters moving in traditional style and pacing. The chorus —with hands on hips most of the time— sang satisfactorily.

Martha had a repetition on Feb. 25 with some singers not before heard at the Center in that opera. Edward Kane and Ralph Leonard were held over, but new were Mary Martha Briney in the title part, Martha Lipton (Nancy) and Hugh Thompson (Plunkett). All acquitted themselves with credit.

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THE MUSICAL PARADE

By THE STAFF

Golden Jubilee

A bunch of us who had been to the Golden Jubilee concert of the Edward B. Marks Music Corporation must have looked hungry and thirsty, for Herbert E. Marks gave us a generous supper afterward, with all the cheering liquids we cared to consume. There were also some of the artists and composers who had figured in the concert, and we had interesting reminiscences from Gustave Ferrari (his song, Le Miroir, was the only work that had to be repeated) who told of some of his experiences when he was accompanist for the late famous French diseuse, Yvette Guilbert. We had a lot of laughs furnished by Caterina Jarboro, the Negro soprano, who gave a highly diverting travelogue covering her visits to many European cities, Africa, India, and elsewhere. The whole evening was so enlivening that we all asked to be invited when Edward B. Marks celebrates the 100th anniversary of his firm, in 1993.

Stars That Didn't Spangle

At the NBC Symphony Orchestra public concert in Carnegie Hall in aid of the National Infantile Paralysis Foundation, Stokowski came on the platform with his usual brisk step and hopped to the conductor's podium. The audience stood up for the Star-Spangled Banner. But—there was no Star-Spangled Banner. Instead he launched immediately into his arrangement of Bach's D Minor Toccata and Fugue, and sheepishly the listeners sat down one by one, doubtless feeling that they might just as well have stood in bed.

Tonal Tattling

If you'd like to know Jascha Heifetz' astrological status, he's of Aquarius, the violinist's birthday being Feb. 2. Larry Adler, the virtuoso of the harmonica, has reported for induction and was classified 4-F. One of the gossip columns reports that Stravinsky has been asked to write a radio Symphony for Paul Whiteman's air program.

Alec Templeton's black cat has disappeared, lost, strayed or stolen. For Alec's regular improvisational stunt on the radio, some wag might have the happy idea to give him Scarlatti's Cat Fugue as a theme. Attractive Geri Dorsey, the soprano and fashion plate, is a real opera fan, missing not even the Ring Cycle.

If you'd like *goulasch* in the real Hungarian style, and don't know where to get the authentic article, ask that expert on the subject, baritone Alexander Sved, to tell you about the little hide-away place up Yorkville way, where he and his spouse go to enjoy the delectable dish.

Around the Town

The music that particularly refreshed on the Coca Cola radio program of Feb. 13 was Casadesus' nostalgic playing of the slow movement from Chopin's E minor Piano Concerto. It made one wish that the French keyboardist might have done the entire composition. Uncle Joe Priaulx, retired from the music publishing business, seen in Fifty-seventh Street. Haunting the Fischer store, where he used to work? . . . Anna Fitzu pretty and peppy, has been in town with her attractive pupil, contralto Monna Bradford, whom she placed under the management of Charles L. Wagner for concert, opera and radio. Monna will sing Nancy in the Wagner road production of Martha, but previously she is to do light opera in a Detroit series. . . . Ethel Barrymore Colt, the soprano, threatens to write her memoirs of the Barrymore family. . . . Some of those present at the opening performances of the New York Center were Fortune Gallo, Argentinita, Martinelli, Jagel, Moscona, Muriel Dickson, Queena Mario, Dorothy Kirsten, Elsa Maxwell, Barbara Hutton Grant, Martial Singher, Estelle Liebling, Grace Panvini, Ganna Walska, and Valentin Parera (husband of Grace Moore), who intends to change his name to Parara, because he says it is easier to pronounce for Americans. . . . By the way, Grace has just published her memoirs, entitled You're Only Human Once. . . . Willa Rollins, singer in the cast of One Touch of Venus, is the daughter of Dorothee Manski, former member of the Metropolitan Opera. . . . Marquis de Cuevas, whose wife is the daughter of the late John D. Rockefeller, talks of sponsoring a new ballet company. . . . Nelson Eddy in town, to preview his latest, Knickerbocker Holiday. . . . Francis Lederer, of light opera and movie fame, eating a huge dish of scrambled eggs at the Café Madison. . . . Leopold Stokowski standing in the street with the rest of the ticket buyers in front of the Capitol Theatre, and frankly saying that he wished to hear Lionel Hampton and his orchestra rather than to see the feature film, Song of Russia.

Seen in Transit

There is a Liars Club in New York. If you think of the membership as press agents, publicity directors and public relations counsels, it simply shows that you have a malicious mind.

Mr. and Mrs. Efrem Zimbalist, vacationing in Florida, were much feted in Miami and Palm Beach. Violinist Julius Richter and his little ensemble make lovely musc at Lüchow's restaurant. The other night he played movements from the Mendelssohn and Wieniawski (D minor) Concertos, and the group did Mozart's G minor Symphony. Julius, a first-rate artist, used to be a member of the Leipsic Orchestra under Nikisch.

André Kostelanetz and Carleton Smith hobnobbing at Miami Beach. Carleton, once a music critic, has sunk to being a business man with the Celotex Corporation. . . . On the Information Please radio program, Oscar Levant spoke of "the sea" in Wagner's Götterdammerung. We always thought that its body of water was the river Rhine. Maybe Oscar meant the *"C."*

MARIE VALOIS
enjoying winter sports at Lake Mohonk. The French mezzo-soprano gives a New York recital at Town Hall on April 2.

. . . Ezio Pinza has donated his two Dalmatians to the war effort, Dogs for Defense department . . . Ganna Walska's recently published autobiography may be used as material for a film . . . Mr. and Mrs. Mischa Elman listening to Pelleas and Melisande at the Met. and afterward returning to realties with some refreshment in the Oak Room of the Plaza Hotel . . . also Gilbert Miller and Billy Rose, the producers, hobnobbing at the Pelleas performance; as well as Eva Gauthier and Virgil Thomson, Zorina and Balanchine, Polacco and his recollections of when he used to conduct that opera formerly in Chicago and elsewhere . . . Eleanor Steber writing about feminine hair-dos, in the fashion column of the Daily News. What this department didn't learn about bangs, curls, close coiffures, and pompadours!

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LOS ANGELES

By RICHARD DRAKE SAUNDERS — Musical Courier Bureau, Hollywood, Calif.

The way in which Alfred Wallenstein has revivified the Philharmonic Orchestra was again most noticeable at the Feb. 10 concert in the Philharmonic Auditorium. After a series of guest conductors and stick-in-the-mud European oldsters, his novel programs and proper attention to American works are attracting packed houses and bringing back many musicians who had spurned the orchestra's stereotyped offerings for years.

All the works on the Feb. 3 program were new here, and two of them were American. These latter were Morton Gould's cheerful American Salute, the best variations yet done on the old tune When Johnny Comes Marching Home, and Robert Russell Bennett's orchestrally glowing symphonic picture from Gershwin's Porgy and Bess.

Menotti's opera The Old Maid and the Thief proved entertaining, even though its music is largely second-hand Puccini and its psychology completely European. It was done in costume, with the stage dressed to resemble a radio studio. Mary Hopple as Miss Todd, and Margaret Daum as Laetitia sang effectively and made all their words clear, as did Lee Sweetland as Bob.

Novelty of the Feb. 10 program was first presentation here of Roy Harris' Third Symphony. The work, which includes some highly effective moments, received warm plaudits after a very fine presentation. Soloist Rudolf Serkin offered a conscientious performance of the Brahms First (D minor) Concerto, with able but academic pianism. Wallenstein opened the program with a lovely account of the Mozart No. 40 (G minor) Symphony.

Soloist for the first of a popular series at Royce Hall, U.C.L.A. on Feb. 13, was Jerome Hines. The tall young basso showed again a voice of beautiful timbre and firm resonance, handled with artistry in the "list" aria from "Don Giovanni" and the scandal song from Barber of Seville.

Highlight of the recitals was the advent of Jascha Heifetz in the Philharmonic Auditorium Feb. 15. His annual appearances emphasize the fact that he is the nearest to theoretical perfection of any violinist, not only in virtuosity and technique, but in intonation and finess of interpretation. Emanuel Bay cooperated with splendid artistry at the piano. Scarlatti items, the lyrical Brahms A major Sonata, the Vieuxtemps Fifth Concerto, the Bach Chaconne and transcriptions from Schubert, Mendelssohn, Beethoven and Rossini completed a mid-Victorian program.

The joint recital of Tenor Richard Crooks and Violist William Primrose, drew a capacity audience to the Philharmonic Auditorium on Feb. 8. Crooks' expert delivery and fine enunciation made much of a list that ranged from Handel to Elinor Remick Warren. Primrose, including an intriguing Poeme by the latter composer, began with Bach and concluded with his own transcription of the Paganini Caprice No. 24. Efficient accompanists were Frederick Schauwecker and Harry Kaufman.

A friendly audience came to hear Roland Hayes in the Philharmonic Auditorium Feb. 17. The Negro tenor still retains the beautiful enunciation and fine phrasing of his prime years. Reginald Boardman provided experienced support at the piano.

The Ballet Theatre once more justified its standing as the finest such ensemble extant with a series of performances in the Philharmonic Auditorium starting Feb. 11. Several new works here were presented, including Anthony Tudor's Romeo and Juliet, Dim Lustre, and Judgment of Paris, as well as Fair at Sorochinsk, Slavonika and Mlle. Angot, with the world premiere of Agnes de Mille's Tally-Ho yet to come. Highlights included Nana Gollner's exquisite Swan Queen to the plastic Siegfried of Paul Petroff, Anton Dolin's maleficent Red Coat (on the points), Nora Kaye's emotional role in Pillar of Fire, and André Eglevsky's remarkable elevation.

PORTLAND, ORE.

Many notable events attracted the attention of music lovers to the Auditorium and music halls in vast numbers these past few weeks. On Feb. 9 the Britt Trio, composed of Horace Britt, cellist and founder; Viola Westerlain, violinist, and Conrad Held, violist and pianist, gave a delightful program of numbers by Beethoven, Brahms and Dohnanyi, at the Neighbors of Woodcraft hall. This was the concluding concert in the annual series of chamber music events sponsored by The Friends of Chamber Music, and Reed college. It was well attended.

The long-awaited appearance of Artur Rubinstein, eminent pianist, came on Feb. 14 when the great artist played to a packed house at the Civic Auditorium. The brilliance of his performance beggars description. The concert was given under the auspices of Ellison-White bureau.

On Feb. 12, 1924, the Portland Junior Symphony orchestra was founded. This year the 20th anniversary of this excellent group of young musicians was celebrated with an exceptionally fine concert at the Auditorium, under the baton of Jacques Gershkovitch, who has been the only conductor of the orchestra for these two decades. The major work on this anniversary program was Schubert's Symphony No. 8, which the orchestra played at its first concert in 1925. Mr. Gershkovitch gave this a versatile reading. Allan Herndobler, of the cello section, was the soloist in the Saint-Saëns Concerto in A minor, with the orchestra. This young musician shows great promise of becoming an excellent cellist. A large audience attended the event.

The Monday Musical club on Feb. 7 held its annual musicale for the benefit of its student loan fund. The program was given by two scholarship and prize-winning musicians, Mary Margaret Howell, pianist, and Phyllis B. Dattleson, contralto. Mrs. F. R. Hunter is the club president.

The exquisite voice of Marian Anderson, contralto, was heard by throngs of music-lovers at the Auditorium, Feb. 17. Outstanding was the aria from Gounod's Queen of Sheba, in which her superb art was most manifest. Two groups of Lieder, English songs and Spirituals completed the program. Many encores were contributed. Franz Rupp was a versatile accompanist. Ellison-White sponsored the concert.

Also under Ellison-White auspices was the concert of Jascha Heifetz, at the Auditorium, Feb. 19. This great violinist drew one of the largest music audiences of the season. His program was one to charm laymen and musicians alike. It included the beautiful Brahms A major sonata, played as only Heifetz can perform it. Emanuel Bay provided masterly piano support.

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PUBLISHERS ISSUE NEW WORKS FOR ORCHESTRA

Books

EIGHT SOVIET COMPOSERS by Gerald Abraham. Oxford University Press. Carl Fischer, Inc., New York. $1.50.

The author selects as the octet of outstanding Soviet composers, Shostakovich, Prokofieff, Khachaturyan, Knipper, Shebalin, Kabalevsky, Dzerzhinsky and Shaporin. He analyzes their political status (insisted upon by the Government which commissions their works) and shows how their music is related to propaganda purposes. However, much of that music makes its own intrinsic appeal, as this little 100-page booklet points out, and the composers have been able to retain a measure of individuality mixed with their political inspiration. Interesting life-sketches are given of the eight subjects; the music (with examples in notation) is reviewed not too pedantically, and a lengthy Introduction explains current musical tendencies, methods and restrictions in Soviet Russia.

TEMPO AND CHARACTER IN BEETHOVEN'S MUSIC, by Rudolf Kolisch. Reprinted from The Musical Quarterly of April and July, 1943.

A 143-page paper pamphlet with scholarly matter of interest chiefly to serious students, professionals and musicologists. Kolisch takes up the matter of the disputed metronome markings in the Beethoven early editions, and clears up some of the hazy conjectures regarding that master's desired tempi, in general. The author cites many Beethoven passages in relation to their tempi and rhythm in performance. Seven pages of musical illustrations add to the understanding of the text. The brochure starts with an arresting story of the relations between the composer and Mälzel, inventor of the metronome.

A METHOD OF STUDY FOR THE ALTO RECORDER, BOOK I, by Dorothy Dushkin. Hargail Music Publishers, New York. 75c.

An introductory book which aims to present the recorder "as an instrument of modern, everyday use." It covers half the range of the alto instrument, without sharps or flats. A companion ensemble book is in preparation, introducing recorder playing with strings. The present volume contains instruction in playing and caring for the recorder, followed by exercises and simple folk tunes.

For Voice and Orchestra

AESOP'S FABLES, by M. Wood Hill, newly arranged for voice and orchestra by the composer. J. Fischer & Bro., New York.

Mrs. Hill has orchestrated her amusing series of five fables. Richly gifted with a sense of humor, the composer has made her own pithy and effective versions of the immortal Aesop's satires on human nature. Those represented are: The Frog and the Ox (Conceit Leads to Self-destruction); The Lion and the Mouse (Little Friends Sometimes Prove Great Friends); The Two Crabs (Example is the Best Precept); The Fox and the Crow (Do Not Trust Flatterers); and The Hare and the Tortoise (Plodding Wins the Race). Especially hilarious are the vivid depiction of the Tortoise's and Crabs' locomotion, and the blandishments of the Fox, followed by an eloquent cadenza as the Crow drops the cheese. The range is from B below the staff to E, and the vocal line is somewhat declamatory, but not without lyric moments. Heartily recommended.

For String Quartet

STRING QUARTET, Op. 11, by Samuel Barber. G. Schirmer, Inc., New York. Score, $1.50; parts, $3.

Though originally published in 1939, Barber's Quartet was recently reissued by the Schirmer firm. It remains one of the best works of this younger American composer. Its three movements, a rhythmically energetic *molto allegro e appassionata* section, a particularly beautiful *adagio*, with a long melodic line, and a final short *molto allegro* finale, are built in strong and original fashion. Barber's muse is a sane and lyrical one; he writes with a perception of aural beauty and sensitivity that are rare in this cacophonous day. His Quartet deserves to live in the repertoire of American chamber music.

For Violin and Piano

CANTO No. 1, by Camargo Guarnieri. Associated Music Publishers, Inc., New York. 75¢.

A slow, syncopated folk dance of pungent rhythmic charm, this work affords to the violinist an opportunity for an attractive bit of melody. Indications for fingering and expression are detailed.

For Clarinet (or Viola) and Piano

SONATA, by Leo Sowerby. Published for the Society for the Publication of American Music by G. Schirmer, Inc., New York. Complete score, $3.50.

Mr. Sowerby's new sonata has alternate solo parts for the clarinet or viola, both of which are included. The instrumental color would be markedly different in each case. The work opens with a slow, sombre section, followed by a rhythmic, percussive one marked "exuberantly, but not too fast." After this comes a quietly flowing lyrical movement, and a bright and merry concluding one of some rhythmic complexity. The composer's idiom is slightly polytonal, but in form his composition is logical and well-knit. The dedication is to Burnett Tuthill.

For Two Descant Recorders

THE BEGGAR'S OPERA, Old English Airs from John Gay's Collection, London, 1728, arr. for two descant recorders by Henry E. Salloch. $1.50 Hargail Recorder Music Publishers, New York.

Fourteen melodies from Gay's famous opera (without the words) make a lusty and simple nosegay of old English flavor. Not difficult to play.

For Medium Voice and Piano

FROM A LUTE OF JADE, Op. 36, by Gardner Read. The Composers Press, Inc., New York. $1.25.

Three brief songs, based on lyrics by early Chinese writers, by the young Illinois composer and faculty member of the St. Louis Institute of Music, which take only six minutes to perform. Tears, and The River and the Leaf, are nature poems, while Ode with words from Confucius, is more philosophic. The music is fairly conventional, with abundance of fourths and other "Chinese" effects. The highest note is an F sharp.

SONGS

YOU GONNA' REAP, by James Miller. Galaxy Music Corp., New York. 50¢.

This familiar Negro Spiritual is aptly set within an octave range and with its original idea unimpaired through any devious harmonization or accompaniment.

CHANSON D'AUTOMNE (AUTUMN SONG) by Solito De Solis. G. Ricordi & Co., Inc., New York. 50¢.

The original French text by Paul Verlane is available together with an English translation by M. L. Penny. A triplet figure in the accompaniment portrays the "pulsing sobs" of the singer over the "lost day of joy". The range is for that of a dark-colored voice.

WHADDAYA SAY, by Maj. Mark H. Hindsley, and THE SENTRY'S PRAYER, by Anton Bilotti. Carl Fischer, Inc., New York. Each 50¢.

Additions to the war song repertoire. The first-named, for which the composer also provided the words, is a 6/8 march rhythm number. The second, words by Gregor Ziemer, is dedicated to Lawrence Tibbett. For medium voice, it is in somewhat prayerful vein with a four-note figure prominent throughout.

For Voice

DUSTING STARS AROUND THE MOON and WE'LL ALWAYS STAY SWEETHEARTS by Paula Fuchs Barbelle. Times Square Music Co., New York. 50¢ each.

Patti Gilbert and Wilfrid Barr are responsible for the lyrics of the Sweetheart Song. Both of the ballads are in three-quarter time; the first a lilting lullaby and the second, marked *Valse andante*, also has symbols for guitar, ukulele and banjo. These pieces are recommended for semi-popular radio programs rather than concerts.

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Sacred Solo

SHOW ME THE WAY, by H. Alexander Matthews. Oliver Ditson Co., Theodore Presser Co., distributors, Philadelphia, Pa. 50¢.

The poem, by Julia Chandler, is a prayer for guidance and the composer has retained the atmosphere but intensified it to some extent yet without exaggeration. Marked to be sung slowly, without dragging, it is rhythmic and will almost carry itself. The range is not excessively wide.

For Organ

PRELUDE ON TWO OLD FRENCH NOELS by Claude Balbastre (1729-99), arranged by Clarence Dickinson. H. W. Gray Co., Inc. 60¢.

Another in the Historical Recital Series, this number is based on Joseph est bien marié, and Mes bonnes gens, attendez moi. Although these are individual numbers, Dr. Dickinson couples them. The first provides variations of the original number, even to the pedals; the second, thematically akin, also follows this idea. The contrasting of the two Noëls makes an attractive combination.

SATB

SPRING PLOWING, by Jacques Wolfe. G. Schirmer, Inc., New York. 16. Also available for TTBB.

Tenors and basses (in the mixed arrangement) have important melodic uses in this latest work of the New York composer, which is marked to be sung "with steady, rugged movement." One can easily imagine the plow and the trudging horses as the voices describe them. Solid chords in the accompaniment add to the effect.

ALL SOULS' DAY, by Richard Strauss. Oliver Ditson Co., Theodore Presser Co., distributors, Philadelphia, Pa. 15¢.

George Shackley, who made this arrangement of the familiar Allerseelen, has also provided the English translation. Tenor and bass are given much of the melodic line with the other parts humming. An alternate close builds to a pp climax.

NADIA'S SONG, by Domenico Savino. Robins Music Corp., New York. 20¢.

Although largely a solo number for soprano or the group of sopranos against a humming background, the entire chorus participates in the second section. The dolorous mood of the singer yields ultimately to a spirit of gayety and the song adopts a faster rhythm.

SONG FOR EVENING, by Albert D. Schmutz, M. Witmark & Sons, New York. 16¢.

An *a cappella* number in which parts are frequently *divisi*, thus providing full and varied harmonic devices.

TO MUSIC, by William M. Felton. Theodore Presser Co., Philadelphia, Pa. 12¢.

This apostrophe to the "noble art" starts softly and builds constantly to a brilliant climax in six parts.

TTBB

THE SLEIGH RIDE, by Tchaikovsky, Carl Fischer, Inc., New York. 25¢.

This is an elaborate arrangement by Mark Andrews of a Troika. Two-piano accompaniment is provided for this swiftly moving and spirited number which gives each part opportunity. Concluding on a ppp it describes the end of the journey and the peace which ensues.

CPL. SAMUEL BARBER

SA

A CHORALE FOR OUR COUNTRY, by Howard D. McKinney, from a Swiss Psalm. J. Fischer & Bro., New York. 16¢.

Based on a theme from Bach's We Believe in One God, the affirmative text, also by the composer, is militantly set except for a prayer-like middle section.

SAB

TEA FOR TWO, by Vincent Youmans. Harms, Inc., New York. 18¢.

Douglas MacLean is the arranger of this number which was a popular air not so long ago. Starting in antiphonal manner, the main idea is later harmonized with the lowest voice carrying the melody. School choruses could make good use of the setting.

SSA

ON THE STREET CAR, by Richard Purvis and Merrill Moore. Galaxy Music Corp., New York. 20¢.

Dedicated to the Wednesday Morning Choral of Oakland, Calif., this nostalgic number compares the hustle and bustle of contemporary existence with that in vogue "thirty years ago", a phrase the composer repeats. A solo mezzo soprano introduces the lento part which follows the opening allegro. A tongue-in-cheek number which women's voices will find admirable for contrast.

MERRY SPRINGTIME, by Margaret Bronson. R. L. Huntzinger, Inc., Willis Music Co., Cincinnati. 15¢.

Based on Bach's Bourree in D Major, the composer has also provided the text. A light and rhythmic number which is easily singable.

PREACH NOT ME YOUR MUSTY RULES, by Thomas Arne. Hall & McCreary Co., Chicago. 12¢.

This is an arrangement by Edwin Arthur Kraft of the original, composed in 1738 to a Milton text. The arrangement is not difficult and within a range which has but one A flat as its top.

3 "Concert-Salutes" Will Honor Nations

The first of three "concert-salutes," arranged by Lazare Saminsky, will be given on March 20 at the Museum of French Art in honor of "resurrected France." The British Commonwealth will be honored on March 31 at Temple Emanu-El and New Russia on April 30 at Town Hall. Assisting artists include Sir Thomas Beecham and Emil Cooper, guest conductors; Maria Maximovitch and Barbara Stevenson, sopranos; Beatrice Humby Beecham and Nadia Reisenberg, pianists. Vivian Fine, composer-pianist; Mildred Dilling, harpist; Felix Salmond, cellist, and Ilya Tamarian, tenor. The University Women's Chorus and the Emanu-El Choir and soloists also will participate. Compositions of Theodore Chanler, Werner Josten, Roy Harris, Roger Sessions, Virgil Thomson and Mr. Saminsky will be conducted by the composers. The proceeds will be donated to funds for French, English and Russian children.

Mr. Saminsky will conduct an evening of his choral works in Chicago and also attend the Chicago Symphony's presentation of his Three Shadows, with Hans Lange conducting. He is to address Anshe Emet Congregation on Ancient Hebrew Music.

4 Hearings in a Week for Barber Works

Cpl. Samuel Barber, American composer, who marked his 34th birthday on March 9, has had two of his symphonies performed by leading orchestras in recent weeks. Cpl. Barber, who is stationed with the Army Air Forces at Stewart Field, N. Y., recently revised his Symphony in One Movement, and in this form it was conducted by Bruno Walter with the Philadelphia Orchestra on Feb. 18 and 19. The score will have its New York premiere by the Philharmonic, again under Mr. Walter, on March 8. Barber's Second Symphony, dedicated to the Army Air Forces, was given its world premiere by Serge Koussevitzky and the Boston Symphony on March 4 and 5, and was broadcast by this organization. It will be repeated during the Boston Symphony's March 9 and 11 New York engagement, making a record of four performances of Barber symphonies in Carnegie Hall in less than a week. All of Barber's works are in the G. Schirmer catalogue.

Hargail Courses for Recorder Players

Harold Newman is sponsoring a course in recorder playing for teachers and players of all grades. Dr. Erich Katz is the supervisor of instruction, and the classes are held at the Mills School in New York City.

Fourth Composers Press Concert

The fourth in a series of concerts for the benefit of the Publication Fund was given by the Composers Press at the Haubiel Studios on Feb. 8. Those appearing were Jules Evan Baker, viola; James Friskin, Stanley Krebs, Florence Morey and Seneca Pierce, pianists; Aaron Juvelier and Alphonse Schiepani, violins; Gustave Langenus, clarinet; Viola Silva, soprano, and Frederick Langford, tenor. Compositions heard were a String Quartet, op. 174, by Louis Scarmolin; songs by Marion Bauer, Seneca Pierce and Charles Haubiel; clarinet works by Joseph Wagner, Chalmers Clifton and Daniel Gregory Mason; and piano pieces by Dr. Mason and Wendell Keeney.

Temple University Gets Memorial Gift

PHILADELPHIA.—In memory of Christopher Brennan, former honor student in the Music Education Department, a member of the A Cappella Choir, string quartet and university band and orchestra, Temple University has received a complete set of Grove's Musical Dictionary, presented to the Sullivan Memorial Library by his parents, Mr. and Mrs. James Brennan.

Many Premieres Scheduled

WASHINGTON, D. C.—The world premiere of Walter Piston's Symphony No. 2 will be given by the National Symphony Orchestra under the direction of Dr. Hans Kindler on March 5 in Constitution Hall. The soloist at this concert is Rudolf Firkusny, pianist, in the Dvorak concerto in D minor.

The Piston work was commissioned by the Alice H. Ditson Fund of Columbia University.

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The first New York performance of William Walton's Concerto in A minor for viola and orchestra will be played by William Primrose with the Philadelphia Orchestra, under Eugene Ormandy, at Carnegie Hall on March 7.

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Three American premieres will be among the presentations of the League of Composers in its concert at the New York Times Hall on the evening of March 19. The program includes Bartok's Sixth Quartet, Marion Bauer's Concertino for oboe, clarinet and string quartet, Robert Palmer's Second Trio for violin, viola and cello, and Arthur Lourié's La Flute à travers le violon.

•

In her Carnegie Hall, New York, recital on March 26, Ray Lev, pianist, will give first performances of works by Dr. Herbert Inch, of Hunter College, and Anis Fuleihan.

Orchestra Makes First New York Appearance Under S. Hurok

When S. Hurok brings the Rochester Philharmonic Orchestra, under the direction of Jose Iturbi, to Carnegie Hall on March 18, it will be not only the orchestra's first appearance in New York but also the first time that Argentinita, Pilar Lopez and Ensemble will be accompanied by symphony orchestra in dances from De Falla's La Vida Breve and The Three-Cornered Hat and Granados' Goyescas. Other numbers on the program will be to music of Albeniz, Rimsky-Korsakoff and Font.

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T. ROBIN MacLACHLAN REVIEWS . . .

BOOKS

TIMOTHY'S TUNES, by Adeline McCall. The Boston Music Co.

A book for young children which combines entertainment and experience in music-making. Children of three or four will enjoy listening to the original melodies and carefully chosen old tunes, played by teacher or parent. Children of five to eight may play them on the piano, xylophone or other instrument. Harmonies are provided in the accompaniment parts to be played by teacher or parent. Young children do not respond to the instruction methods used with older students. This book has been written for them. They will also follow with delight the adventures of Timothy in the charming illustrations by Anna Braun.

THE ABC OF KEYBOARD HARMONY, by Thomas Tapper. The Arthur P. Schmidt Co. $1.25.

The value of keyboard harmony study in music training is universally recognized. Results in reading and memorizing would make it worth while, not to mention its promotion of an understanding of music for the listener and performer. This is a practical book for students of any instrument. Introductory work in intervals leads to the study of chords, their melodic importance and their bearing on music form through the cadence. Preparatory work is carefully outlined. The procedure is designed to encourage the student to play and listen, thus bringing the subject within his own experience.

MODERN RUSSIAN PIANO MUSIC. The Willis Music Co. 50¢.

An appreciation of modern music among young students is more rare than that of the classics. In either case such appreciation can usually be traced to the parent who has exercised some supervision of radio and concert programs in the child's early years. The teacher is reduced in many cases to the administering of homeopathic quantities and hoping for the best. This book is a godsend to teachers as it seems to have been assembled from the most ingratiating of easy original works by contemporary Russian composers. Prokofieff's themes from Peter and the Wolf are popular. The Prelude in G Minor by Shostakovitch is highly original and characteristic of that composer. The Harvest Song, by Miaskowsky, is a happy song of people at work. Adult students will find the compositions of Gliere especially interesting. There are twenty pieces in all, representing ten composers. Each has its place in this useful and varied collection. It may be used in the late third grade unless special aptitude and appreciation indicate its earlier use.

FOR 2 PIANOS, 4 HANDS

CHILDREN'S SUITE, for two pianos, four hands, by Ursula Lewis. Elkan Vogel Co. Set of two copies. 90c.

The three two-page pieces are Dance, Doll's Cradle Song and Little Soldiers. They are of interest not only to children but to adults, who will appreciate these impressions of child life as they do Schumann's Scenes of Childhood. They deserve a place in the teacher's Library of ensemble material. Dance is in 3/4 rhythm with alternate staccato and legato figures. Doll's Cradle Song is in 6/8 rhythm and has a flowing accompaniment. Little Soldiers is in that vigorous martial style so well accomplished in the modern idiom. The three pieces are stimulating to study and effective in recital.

For Piano Solo

LOW TIDE, by Jean Williams. Schroeder and Gunther, Inc. 50¢.

Four pages, in the key of G minor, 4/4 rhythm, advanced third grade. An impression of the sea in quiet mood with a suggestion of power beneath a calm surface. It is program music which relies on suggestion. A lack of technical complications recommends this piece as preparatory to more difficult music of the modern school. The half-pedaling advised by the composer is effective and easily accomplished affording another experience in interpretation for the student pianist. A new and original number for the spring or summer recital.

TO A GRECIAN PRINCESS, by Frederick Schlieder. Oliver Ditson Co. 35¢.

This work from the pen of a great music educator moves with grace and dignity. It affords opportunity for training in the playing of two moving voices with one hand. Teachers of piano will welcome it for many reasons including its key of E major which is sadly neglected by composers. A fine melodic quality is sustained throughout. For good students of the fourth grade and up.

DEEP RIVER, arranged for piano solo by Guy Maier. Clayton F. Summy Co. 30¢.

Two pages, in the key of A major, grade three. This arrangement will work wonders in the acquiring of an expressive manner of playing. It would be well to make sure that the student knows the words of the spiritual, since their meaning and inflection will give him the key to interpretation. Good judgment in harmonic and rhythmic invention has resulted in a pianistic arrangement which brings out the melody of the song to best advantage.

REMINISCENCE, by Wiktor Labunski. G. Schirmer Inc. 50¢.

This is an original piece in the modern idiom. Under the title "Reminiscence", composers of Romantic persuasion would avoid the atmosphere of discord. Styles in reminiscences and memoirs have changed. However, it is sweet discord chromatically arrived at. A piece which is interesting and refreshing, fourth grade in difficulty and good concert material.

L'APRES-MIDI D'UN FAUNE, by Debussy, arranged by Frederick Block. Century Music Publishing Co.

It has not been attempted to imitate orchestral effects in this arrangement. A piano piece has been created from the original score. It is easier to perform than most of Debussy's piano music. The same refinements of pedalling and nuance will be found effective. Those who wish to recreate for themselves the familiar masterpieces will be delighted with the new arrangement. It would be advisable to wait for it until well along in the fourth grade, as there are problems of interpretation as well as technic.

THE ROAMING BUMBLE BEE, by Jean Williams. Schroeder and Gunther, Inc. 35¢.

A little virtuoso number for the third grade. Its performance depends on the rapid playing of the chromatic scale. In pieces of this kind, analysis and memorization of the chordal accompaniment expedites the learning of the piece. Anyone who can play the chromatic scale, 4 notes to a beat, metronome at 120, will be able to play the piece, as the patterns are simple and flowing. For children or adults.

TO MARKET, TO MARKET, by Louise Christine Rebe. Volkwein Bros. 30¢.

Two pages, in the key of F major, grade one, 3/4 rhythm. Repetition of similar figures based on the triad suggests the use of this piece for rote work for very young pupils. The verses may be sung, but since at times the voice must follow one octave higher or lower, they were evidently intended to help in establishing rhythm. They accomplish this admirably. This is a good teaching piece.

PONY-BACK, HORSE BACK, by Edna B. Griebel. Edward Schuberth & Co. 30¢.

Two pages, in the key of C major, grade two, 6/8 and 2/4 rhythms. The first section of this teaching piece for children is in 6/8 rhythm. Words and music describe the trotting of horses. The second section, in 2/4 time, tells of the race, and luckily for our young pianist, it is easy enough to enable him to keep in the running if he can manage his scale crossings. His interest in the piece will supply a motive for extra work to this end.

Duets

IN AN EIGHTEENTH CENTURY DRAWING ROOM, by Raymond Scott, arranged for piano duet by Lenny Amber. The Advanced Music Corp. 75¢.

A duet arrangement of the much discussed popular piece, which is based on a theme from Mozart's Sonata in C major. The principal theme from the first movement is elaborated in a manner consistent with popular taste. The duet is light music, which will be fun for many students. It will not detract from their enjoyment of the Mozart sonata when they are ready for it.

FOR 2 PIANOS, 4 HANDS

SCHOEN ROSMARIN, by Fritz Kreisler. Arranged for two pianos, four hands by Cecily Lambert. Charles Foley Co. Set of two copies, 80¢.

This graceful and melodious composition needs no introduction. In its new form, the original melody and harmonies have been faithfully followed with slight amplification of the latter. As in the original, performance depends on clean staccati and careful pedalling. The melodic parts alternate between first and second piano and pedalling must be agreed upon. This student arrangement comes in time for the spring recital, providing pleasant work and good entertainment.

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RUDOLF SERKIN, PIANIST, AND HIS DAUGHTER ELISABETH

attack a problem of equestrianism. The Serkins have three children, Ursula, Elisabeth and Johnny, the last born in New York a year ago. (Mrs. Serkin is a daughter of Adolf Busch, violinist and conductor.) The pianist is fulfilling a tour of 63 dates this season, including appearances with ten orchestras. He plays with the New York Philharmonic-Symphony on March 8, 10 and 12, and with the Boston Symphony on April 6 and 8. (Photo by Erich Kastan.)

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BERNICE FROST SAYS . . .

Talented Child

I have an eight-year-old child who seems to me to be very talented; in fact, she could be considered a child prodigy. She has studied with me, her only teacher, less than a year and plays third and fourth grade music well. She plays with good speed, has absolute pitch, a good interpretative sense and memorizes everything after two or three readings. Nothing seems too difficult for her. We live in a small town where I, young and not too experienced, am the only teacher. I feel I am not prepared to continue with her. Our nearest city is some distance away and the parents cannot afford to take the child there for lessons. Are there scholarships for young children? What advice can you give for immediate help? H. K. N.

There are no doubt scholarships available for this young child, but unless her parents could be with her, it would be better for her to continue as your pupil. The greatest need of this child now is a normal, healthy childhood, which means a home life with her parents. Do not let her become conscious of her unusual ability, and be careful that friends, parents and you, as her teacher, treat her in the same way as you would any other child of this age. Perhaps you can find an older, more experienced teacher in a nearby town to whom you might take the child occasionally. Consultation with such a teacher would give you confidence. For the present, give this pupil the very best of music, much from the classic school, especially Bach, and work for finer detail, keener listening and better interpretations.

Young Woman Accompanist

A few weeks ago a well-known tenor gave a concert in our city. The concert was, musically, all that we anticipated, but we were much disturbed by the gentleman's attitude towards his young lady accompanist. Upon entering and leaving the stage he preceded her, and at no time during the concert did he share with her any of the applause. With our many fine artists each season, we have never before encountered such deportment, and are wondering if some new "concert etiquette" has come into being and has not yet reached us. I am especially interested to know your reaction, as several of my advanced piano students are professional accompanists. A. P. S.

While war times pose new problems, with the calling away of many of the younger men pianists into service, good manners never change, on or off stage. I am not sufficiently acquainted with the facts in this case, not having been present, to render a verdict. It may well be that since the regular accompanist, a man, is at war and a woman has taken his place, the singer simply followed his usual procedure without thinking. There is a nice point involved in the question of whether a male solo artist should follow or precede his feminine accompanist off and on stage. On the whole, he is probably justified in entering first, but it would be gracious to let her exit first, and certainly to share applause with her.

Boogie-Woogie

Several of my fellow colleagues "by request" have been teaching Boogie-Woogie music to some of their pupils. Do you approve of this, and if I have similar requests, should I teach it? Do you think there is anything to be gained by teaching Boogie-Woogie music? Do you teach it? L. M.

It is for the individual teacher to decide whether or not to teach Boogie-Woogie music. If by meeting such a request, it brings about a closer companionship with a pupil it might prove helpful to guide him through this temporary desire. As yet, I have not found it necessary to teach Boogie-Woogie to any of my pupils.

Trills

If, in a certain composition, a pupil cannot play the trills in sixteenth notes, is it permissible to play them as eighth or triplet eighth notes rather than slow the tempo of the piece? K. S. A.

In some pieces the slow trill would produce the effect desired by the composer, but as I do not know the particular composition you are teaching, I cannot give a definite reply. Generally speaking, if the pupil does not have the required facility for the most difficult passage in the composition, even though it may be one measure in length only, he should not attempt to play it.

Over-Crowded Schedules

At the last meeting of our Piano Teachers' Group our discussion topic was "What to do with our over-crowded schedules." We are a small, friendly group and know that our results will be better if we all meet this situation in a similar manner. It was suggested that I write and ask if you think it would be better to give shorter private lessons or organize more group lessons? I might add that our increase in pupils is due to defense projects here, and we feel that by good teaching we might make the parents realize that the piano lessons should continue after the war work stops.

PIANO TEACHERS' GROUP

From all parts of the country I have reports from piano teachers similar to yours. It is the first time in many years that teachers have had more pupils than they can comfortably teach. It is indeed a challenge as well as an opportunity. Since many of your new pupils are beginners, you can shorten their private lesson period and have them meet together on Saturday mornings for a "Musicianship Class." If further time is needed, form more Piano Classes, but do not increase the numbers in these. It is a good time to demand more practice from your less diligent pupils, if they wish to continue their study with you. As teachers, you must now, as never before, be enthusiastic, pleasing and attractive in your work, with no apparent stress from your overcrowded schedules.

Classics for Beginners

In teaching beginners, I like to use the easier classics during the first year, but the collections and single selections I have seem too difficult. I have employed only original classics, as I find the simplified ones are not always too well arranged, pianistically and musically. There are probably selections I do not have on my lists. Any additions you have will be greatly appreciated. F. S. M.

Most of the easier original classics should be classified as second grade material. You may have tried to give these too soon. In order to establish a sincere understanding and desire for these numbers, it is better to present these when the pupil will find them not too difficult. In the Musical Courier of Nov. 5 you will find listed some of the easier collections. The following may be added to that list: Bach-Carrol, Book I; Harpsichord Miniatures, Scott; Bach for Early Grades, Treharne; Three Pieces, Purcell, published by Oxford; Graded Classics, Kinscella; Masters and Their Melodies, Emerson; and Seven Themes from the Peasant Cantata, Bach-Penny.

Miss Frost replies through this column to queries concerning technical and other phases of piano teaching. Questions that occur in the daily activities of teachers who deal with the young are particularly welcomed by her. To receive a reply, these queries must have general interest to readers. They should be addressed to Bernice Frost's Piano Educators' Forum, Musical Courier, 119 West Fifty-seventh Street, New York 19, N. Y.

TEACHERS MEET

The Associated Music Teachers League, meeting at Steinway Hall on Feb. 24, heard a program including a demonstration of the Solovox by Lorraine Duggins; a discussion by Henry Cowell on Inter-American music activities, and a group of songs performed by Lucile Cummings. Reports were also heard by the concert, war service, social and membership committees. Ruth Bradley is president of the organization.

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The Piano Class Forum, Josephine Frey, president, sponsored a lecture by Lilias Mackinnon on Music Pedagogy, Past, Present and Future, at the Carl Fischer Recording Studios, New York, on March 4.

•

The Brooklyn Music Teachers Guild on Feb. 17 heard talks by Rose Raymond on Main Essentials in Piano Playing, and Esther Abrams on Modern Music for the Young Pianist. The same group again held a meeting at the Brooklyn Academy of Music on Feb. 20. Dr. Felix Guenther spoke on Forgotten Masterworks by Great Composers. Guest artists included Angela Weschler, pianist; Carl H. Tollefsen, violinist; Willem Durieux, cellist; and Alfredo Baldassari, violinist.

•

The Piano Teachers Congress held its regular monthly meeting on morning of March 2 at Steinway Hall, New York. The program opened with a business meeting, followed by two member talks. Leontine Bodenlosz spoke on An Appreciation of Charles Griffes and Fae Smith discussed Music and Personality. Ethel Glenn Hier, composer-pianist, gave a lecture-recital on A Day in the Peterborough Woods.

•

Meeting in the Carl Fischer Recording Studio on Feb. 10, members of the Oxford Extension School of Piano Playing discussed plans for the workshop recitals to be held next month and in May.

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IN STUDIO AND SCHOOL

George Bolek Artists in Program

George Bolek, teacher of singing, of New York and Baltimore, presented a group of his students in a program of operatic excerpts and songs at the Barbizon-Plaza on Feb. 20. The general standard of vocal material was high, several of the singers displaying voices of fine calibre together with conspicuous musical talent. The results of careful training, especially in the operatic selections, were evidenced by all the participants. Some of them might, however, have been heard to better advantage in a larger auditorium.

Margaret Talbott, singing in duet and solo group, revealed a clear, lyric voice verging on the coloratura. Dorothy Dittmars, heard also in duet and in a group of French songs, possesses a pure, lyric soprano voice which she used to advantage in effective pianissimo shadings. Contrasting was the rich mezzo voice of Dorothy Gaphardt, who in addition to her French songs gave a splendid and colorful delivery of the difficult Brahms Rhapsody, assisted by an excellent male quartet.

Also heard in duet and three operatic arias was Marie Erck, whose warm *lirico-spinto* voice was most effective in her solo numbers. Carl Knepper, bass-cantante, sang two arias of Mozart and Verdi with smooth and beautiful tone quality. Mervin Clark, tenor, was at his best in operatic works, singing the Liebeslied from Die Walküre with high, ringing tones. Cecile Stone, dramatic soprano, sang two Wagnerian arias—Elsa's Traum and Dich, Theure Halle, with a well-controlled voice of pleasing texture. Her artistry and authentic interpretations brought a happy conclusion to an interesting evening of song.

The program was dominated by the musicianship and sympathetically sustained accompaniments of Mr. Bolek.

M. C.

Westchester Conservatory Adds 3 Directors to Board

WHITE PLAINS, N. Y.—Mikhail Sheyne, pianist, director of the Westchester Conservatory of Music, has announced the addition of three members to the school's Board of Directors "because of the larger scope of activity." The new directors are Dr. John W. Haussermann. American composer; Mrs. Lewis W. Douglas, formerly active in the work of the National Symphony Orchestra, and E. Allan Williford, former president of the Motion Pictures Engineers.

MARILLA KOHARY,
pianist and coach, has recently joined the faculty of the Edith McIntosh School of Music in Rockville Centre, N. Y.

Lucie Lenox Artists Heard

Walter John, baritone, is touring with Morton Downey's broadcasting unit. Emery Darcy, tenor, was soloist on Feb. 22 on the Metropolitan Opera U.S.A., broadcast over the Blue Network under the auspices of the Metropolitan Opera Guild.

Collins Bain, tenor, appeared last month at the U. S. Military Hospital, Fort Jay; U. S. Naval Hospital, St. Albans, L. I.; at Camp Kilmer, N. J., and at the United Seamen's Canteen. Vivian Salonikas, soprano, was soloist on Feb. 14 for the Musical Research Club of Bridgeport, Conn.

These artists are from the New York studios of Lucie Lenox.

Mannes School Concert Will Premiere New Songs

Songs by contemporary composers will be heard at the Mannes School of Music, New York, on March 12 at an invitation recital. First performances will be given numbers by Ernst Bacon, Virgil Mopper, Karol Rathaus and Ursula Lewis. Other composers represented are Bernard Wagenaar, Frederick Jacobi, Arnold Schoenberg, Darius Milhaud, Othmar Schoeck and Richard Strauss.

Juilliard Head Warns Against Lower Education Standards

A warning that in the post-war world this country should guard against "perversion of ideals" in music education is sounded by Dr. Ernest Hutcheson, president of the Juilliard School of Music in his annual report. "Music education in the long view should be universal, not national in character," said Dr. Hutcheson. "Music is, indeed, its own excuse for being, and when it is studied and taught with this ideal in mind, it becomes an abiding and potent force for peace and happiness among men."

Pointing out that the 1942-3 school year was in many respects "a critical one for music institutions," Dr. Hutcheson said that it was not until the end of the second semester of 1943 that "enrollment and curriculum began to settle and stabilize." Students lost to the war were partially offset, he reported, by newcomers "who were able, through a rising income among the general population, to undertake music study." He predicted that the roster of the Graduate School, which is "not affected by economic factors to the extent that the Institute of Musical Art is," will remain at the present level for the duration.

Great interest, he found, continued to be shown among Latin-American countries in the fellowship opportunities offered in the Graduate School, but difficulties of transportation and living expenses in New York "discouraged many of the applicants."

Six faculty members entered the armed forces during the year. To offset this loss and to fill other vacanies, numerous appointments were made.

Dr. Hutcheson dwelt on the rise in register in the Summer School despite a 47 per cent drop in men students. Eighty-four courses were given, four of them new. The piano department "doubled its registration over 1942."

Other war activities of the school included a course for members of the CDVO, 18 concerts broadcast over WNYC, the inauguration of Student Assemblies at the Institute, six new courses introduced to prepare students for war work; blood donor services; bond and stamp sales; entertainment of service men at canteens and participation in rallies.

Another feature of the year was the inauguration of another centre, by the extension department. It is located at Southwestern College, Memphis, Tenn.

Dr. George A. Wedge, director, has announced appointments to the summer school faculty for this year. The new members will include Queena Mario, Rosalyn Tureck, Lief Rosanoff, Virginia Morley and Livingston Gearhart. The 13th season opens on July 5.

Pascarella Pupils in Recital

Margaret Searle, soprano, and Marie Ravettino, pianist, artist-pupils of Enzo Pascarella, director of the Southern California Institute of Music, San Diego, will be heard in a joint program on March 7 at the California Women's Federation club house in Los Angeles. They also will be heard on April 27 in the Behymer Matinee series.

Across the Country

BROOKLYN, N. Y.—Edward Adolph Whitelaw, founder-director of the Brooklyn Conservatory of Music, was guest on Feb. 21 at a testimonial marking his 50th anniversary as a music educator. He still heads the conservatory.

COLUMBIA, MO.—Leo Sowerby, of the faculty of American Conservatory of Music, Chicago, was a guest at recent concerts of the Burrall Symphony Orchestra. His Hymn Tune Fantasy, dedicated to the Burrall Bible Class of Stephens College, was featured, with the composer conducting. James Adair, conductor of the orchestra since 1933, has entered the armed forces.

URBANA, ILL.—Applications should be filed by May 1 with Dean Rexford Newcomb, College of Fine Arts, for the 13th annual award of the Kate Neal Kinley Memorial Fellowship at the University of Illinois. The award, of $1,000, may be made in music, arts or architecture.

ENID, OKLA.—The 12th annual Tri-State Band Festival will be held here from April 27 to 30. Phillips University Band and the Enid Chamber of Commerce are the sponsors.

OKLAHOMA CITY, OKLA.—With a new youth committee of 500, the Oklahoma Symphony Orchestra gave its first membership concert of the season on Feb. 20 with James Melton, Metropolitan Opera tenor, as soloist. Victor Alessandro again conducted.

Zino Francescatti, violinist, was soloist on Feb. 27, and Salvatore Baccaloni and his opera forces appeared with the ensemble on March 2. The March 12 concert lists Lawrence Tibbett as soloist. No assisting artist is scheduled on March 26; on April 23 Jose Iturbi will be heard as piano soloist. Mrs. Roland Wright, president of the Symphony Society, has announced appointment of a committee to secure the financial support necessary for the maintenance of the orchestra, now seven years old.

YOUNGSTOWN, O.—One of the most outstanding and successful concerts ever presented by the Youngstown Symphony Orchestra, was the fifth subscription program on Feb. 13. The Don Cossack Chorus, Serge Jaroff, conductor, made its third appearance with the orchestra.

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